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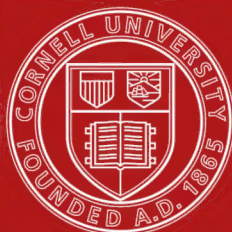


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# Drawn Thread Work

I<sup>st</sup> Series



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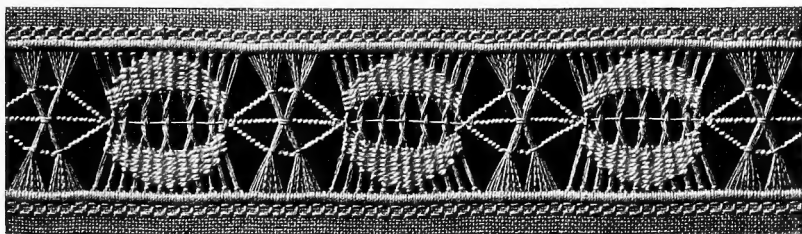
EDITIONS TH. DE DILLMONT

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Openwork insertion with knotted clusters set contrariwise,  
overcast bars and festoons in darning stitch.

## Drawn Thread Work

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The empty spaces produced in linen by grouping together with stitches several threads, isolated by the drawing out of warp or woof threads or both, constitutes what is known as "drawn thread work".

By grouping together and covering the isolated threads with different stitches the most varied combinations and the richest patterns can be produced, suitable either as sole decoration or as a finish to cross stitch or other embroidery.

The simplest kind of drawn work is known as "hem-stitching" which consists in drawing out a few parallel threads of the material at the head of a hem and fastening up the upper and last cross-thread to the folded hem above it, so as to prevent its ravelling downwards; thus leaving small open spaces between each of the clusters of threads. The borders, insertions and grounds, the Italian cut stitch, the different kinds of American, Danish and Norwegian openwork (\*) and, finally, the Reticella cut work of Italian and Greek origin, are all more complicated and elaborate forms of drawn or openwork; the latter being a transition from openwork on linen to lace work.

The patterns of modern work of this kind are very similar to certain lace patterns, they resemble the American ones and contain, like these, stitches and figures often employed in the Teneriffe lace.

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(\*) See, at the end of this album, the list of the publications of the D·M·C library, containing a great variety of patterns for every kind of work.

Viewed as regards the execution there are two kinds of openwork on linen: the one is produced by drawing out a certain number of either the warp or the woof threads, this is known as drawn work (the Italian *punto tirato*); the other requires the removal of both warp and woof threads and is known as cut work (the Italian *punto tagliato*).

**Materials.** — Openwork on linen is done on woven stuffs, the warp and woof threads of which should as far as possible be of equal size so that the spaces left by the removal of the threads may be regular in form. For table, bed and toilet linen, all the different kinds of white, cream or *écru* linens, used for embroidery, are suitable: for decorative articles, coloured linen known as English or Scotch linens are preferable. The different kinds of tammy cloth serve for chair-backs, curtains and blinds; gauze and cambric, for dress trimmings.

For the openwork, when the threads of the stuff have been removed, a strong, twisted thread should always be used, one or other of the following articles, bearing the D·M·C trade mark: D·M·C Alsatian thread (*Fil d'Alsace*) (\*), D·M·C Alsatian twist (*Retors d'Alsace*), D·M·C Alsatian cordonnet (*Cordonnet d'Alsace*), D·M·C Cotton lace thread (*Fil à dentelles*), D·M·C Crochet cotton 6 cord (*Cordonnet 6 fils*), D·M·C Special crochet cotton (*Cordonnet spécial*), D·M·C Crochet cotton, bell mark (*Cordonnet à la cloche*), D·M·C Alsatia, D·M·C Knotting cotton (*Fil à pointer*), D·M·C Alsa, D·M·C Flax lace thread (*Lin pour dentelles*) or D·M·C Flax thread for knitting and crochet (*Lin pour tricoter et crocheter*). The working thread should, generally speaking, be of the same size as the threads of the stuff but for the raised parts which are to stand out in special relief a coarser thread should be used. For all the fillings and decorative figures in darning stitch, a loose pliable thread should be selected, such as D·M·C Special stranded cotton (*Mouliné spécial*), composed of several strands, of which one or more can be used as required, or else D·M·C Pearl cotton (*Coton perlé*), D·M·C Floss flax or flourishing thread (*Lin floche*) and D·M·C Rayon for embroidery (*Rayonne à broder*) all with a slight twist.

Openwork on linen is generally done in one colour only, white on white, or in the same shade as the stuff; but we should recommend white thread for cream and *écru* stuffs and a

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(\*) The French names, in brackets, are those stamped on the labels of the D·M·C articles.



slightly tinted thread for the coloured lines. Openwork on linen in several colours is not often met with.

To facilitate the reproduction of our patterns, directions as regards the course of the work and the materials to be used are given, either beneath the engravings in the text or, in the case of the plates, at the back of each plate.

### Insertions (*punto tirato*).

Insertions are made, as we have already said, by drawing out either the horizontal or the vertical threads. The openwork hems form the starting point of this kind of work.

These hems often take the place of the ordinary hem when a richer effect is desired. Wider insertions are used as a trimming for bed and table-linen instead of embroidery or lace insertion.

**Rows of hem-stitch worked with the machine.** — Rows of hem-stitch can be more quickly worked by machine than by hand.

Narrow rows can be worked without being mounted on a frame. In this case it is advisable to stretch the shuttle thread very tightly.

For the shuttle thread use D·M·C Machine thread (*Fil pour machine*) No. 150, for the top thread D·M·C Alsatian twist (*Retors d'Alsace*), D·M·C Alsatian cordonnet (*Cordonnet d'Alsace*) and D·M·C Alsa for the bands of hem-stitch.

**Single hem-stitch** (figs. 1 and 2). — Draw out two threads beneath the foldover, then tack down the hem above the isolated threads. Fasten in the working thread on the left, then slip the needle from right to left under three isolated threads, draw it out and pass it, upwards from below, under two threads of the fold of the hem. (See fig. 1.)

For the hem fig. 2, prepare it like the preceding one, and

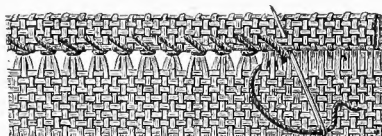


Fig. 1. Single hem-stitch.

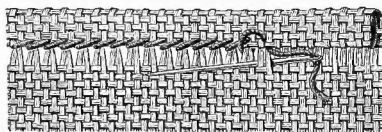


Fig. 2. Another single hem-stitch.

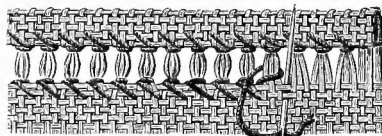


Fig. 3. Ladder hem-stitch.

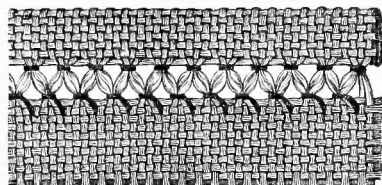


Fig. 4. Serpentine hem-stitch.

work as before from left to right, except that after having slipped your needle under the two perpendicular threads you insert it into the hem, downwards from above, over one thread, so that it comes out exactly at the very edge of the fold. These stitches, which may also be made on the wrong side of the work, form a kind of cord beneath the hem.

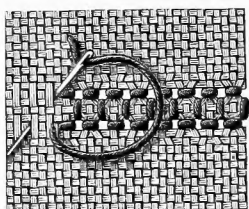


Fig. 5. Four-sided stitch.

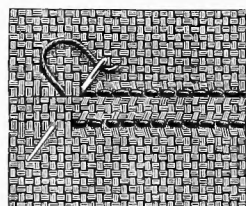


Fig. 6. Crossed back-stitch.  
Right side.

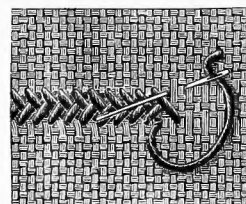


Fig. 7. Crossed back-stitch.  
Wrong side.

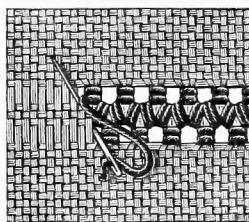


Fig. 8.  
Fancy stitch worked in  
one journey.

**Ladder hem-stitch** (fig. 3). — After making the first row of stitches, as shewn in fig. 1, draw out a few more threads, 5 in all. Then turn the work and make a second row of stitches like the first. You collect the same threads as in the first row thus forming vertical rungs or steps.

**Serpentine hem-stitch** (fig. 4). — Here again the first row of stitches is made as in fig. 1, by taking up each time an even number of threads. For the second row take up half the threads of two clusters, so as to divide the rungs or steps which will thus form a serpentine line.

**How to secure the edges of the stuff in openwork.** — After drawing out the threads for a hem or an insertion, you must secure the threads of the stuff on both sides of the openwork, so as to keep them in their place and prevent their slipping into the openwork part. This is an indispensable precaution in the case of wide hems or insertions; for small articles of fancy-work it is not so necessary.

The simplest way of securing the edges is shewn in figs. 1 and 3, it can also be done by straight and oblique stroke stitches, set singly or grouped together in the shape of scallops or squares (see plates I and IV).

For the openwork parts, combined with embroidery in colours, use cross stitch and plaited stitch (see plates XIII and XIX). In work of a more minute description the edges are button-holed or overcast, as has been done in the patterns represented in

plates II, III, VIII, IX, XI, XII and XVIII, where the stitches are thickly padded, thus producing a raised effect.

Figs. 5 to 9 also illustrate some stitches that may be used for this work.

**Four-sided stitch** (fig. 5). — Draw out one thread of the stuff, skip three threads and draw out one.

The stitches are made in a row from right to left. Begin with a vertical stitch upwards over the three isolated threads, then carry the needle on the wrong side of the work three threads downwards to the left, make one horizontal stitch to the right which will touch the vertical stitch at the top, and finally bring out the needle below to the left of the horizontal stitch. Then make a vertical stitch again and so on. By drawing the thread tight you get small square stitches accompanied above and below by little eyelet holes. In loosely woven stuffs it is not necessary to draw out a thread top and bottom, the openwork effect results of itself by the threads being drawn closely together.

**Crossed back-stitch** (figs. 6 and 7). The right and the wrong side of this stitch both serve for securing the edges of the stuff. Leave a band of stuff, three threads deep, then draw out one thread above and below.

For the execution described by the engraving, fig. 6, you insert the needle as for ordinary back-stitch, slip it under the stuff, slanting it a little towards the second outline of the drawing, and bringing it out one thread beyond the first stitch. After making one back-stitch

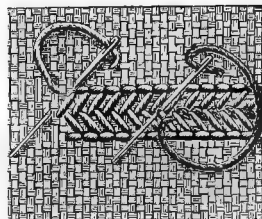


Fig. 9. Fancy stitch worked in two journeys.

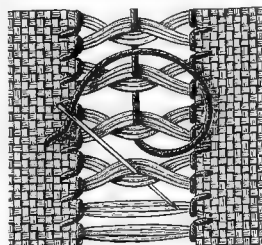


Fig. 10. Whole clusters interverted once.

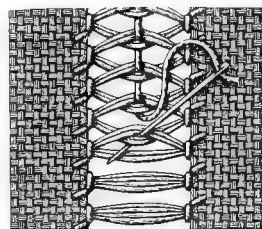


Fig. 11. Divided clusters interverted once.

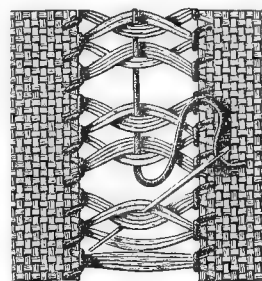


Fig. 12. Two whole clusters interverted once with two half-clusters.

over two threads of the stuff, slip the needle upwards again under the stuff and bring it out two threads further on for a new stitch.

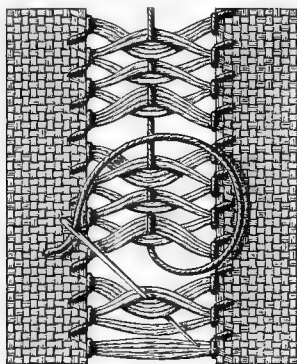


Fig. 13. Two whole clusters interverted once with four half-clusters.

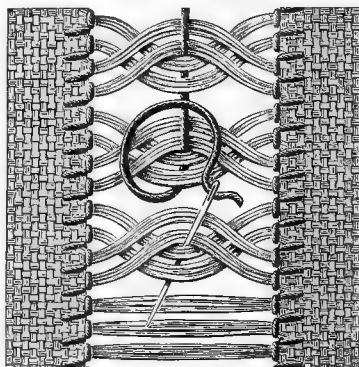


Fig. 14. Four clusters once interverted and once crossed.

The intercrossing of the threads and the way this stitch is worked on the wrong side are shewn in fig. 7.

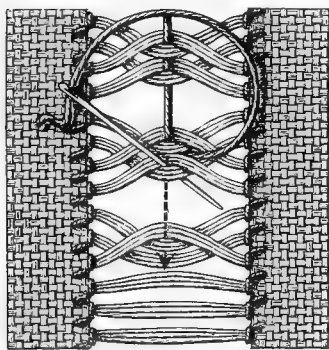


Fig. 15. Four clusters once interverted and twice crossed.

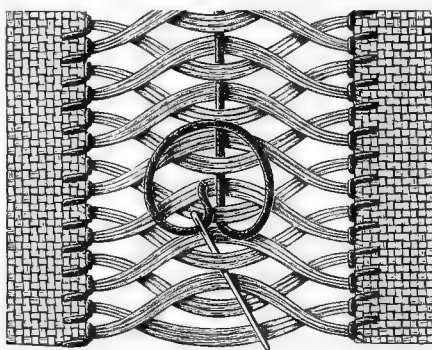


Fig. 16. Whole clusters once interverted and three times crossed.

**Fancy stitch worked in one journey** (fig. 8). — Here again the band of stuff is three threads deep, but two threads of the stuff must be drawn out both above and below.

Beginning below on the right, make two back-stitches from left to right over four disengaged threads, these are followed by two stitches over three horizontal threads and

two vertical ones, sloped to the right; after which you make two horizontal back-stitches over four threads at the top to come back to the first line with two slanting stitches over

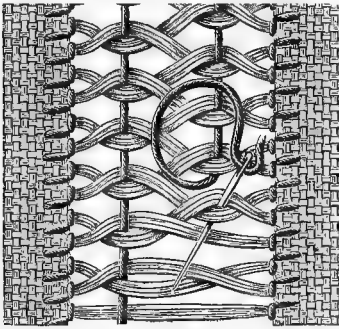


Fig. 17. Two clusters  
once interverted in two rows.

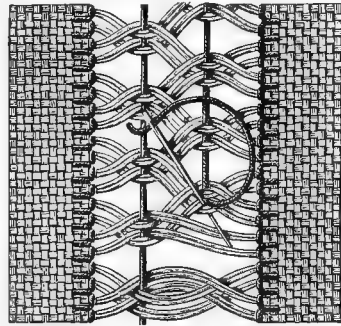


Fig. 18. Four clusters  
doubly interverted in two rows.

three horizontal and two vertical stitches, sloped to the right. Continue in this manner drawing the stitches very tight and the open parts will come out very distinctly.

**Fancy stitch worked in two journeys** (fig. 9). The stitches are made over five horizontal threads, and one thread is drawn out top and bottom.

The first row consists of single stitches, see figs. 1 to 3, one of which is worked upwards and the other downwards (see also the explanatory detail on the left side of the engraving).

In the second journey you add a row of oblique stitches in the middle of the band, set between the stitches of the first row; in the engraving these stitches are shewn by a dark thread.

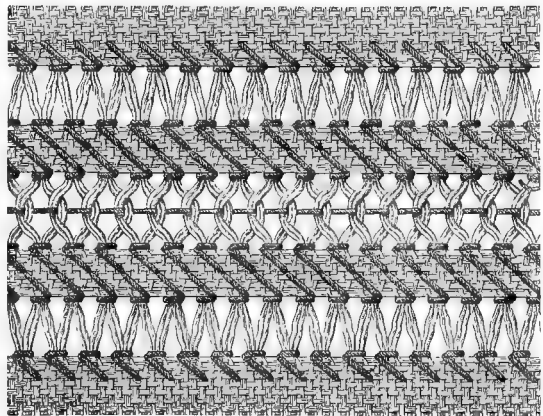


Fig. 19. Three-rowed insertion  
with divided clusters once interverted and little  
waved insertions between.

Materials: Coarse linen with double threads, in *écru*, and D-M-C Pearl cotton No. 5, in Corn yellow 712.



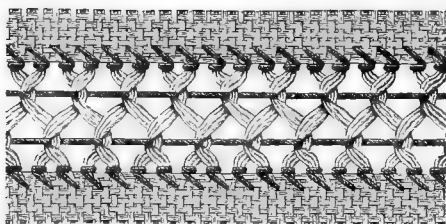


Fig. 20. Insertion with interverted clusters in two rows.

Materials: Coarse tammy cloth with double threads, in *écru*, and D-M-C Special crochet cotton No. 3, in Snow-White.

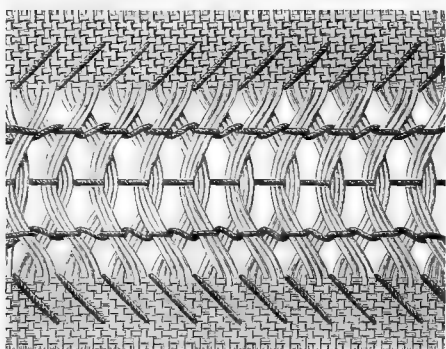


Fig. 21. Insertion with interverted clusters crossed three times and embroidered over.

Materials: Coarse linen, in *écru*, and D-M-C Flax thread for knitting and crochet No. 8, in white.

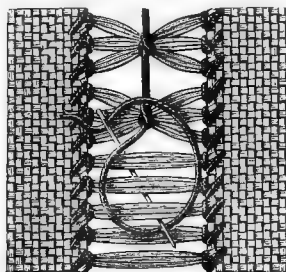


Fig. 22.

Triple clusters knotted once with a vertical thread.

**Different ways of openworking the bands of drawn stitch.** — The openwork can be produced in various ways:

1° By drawing the clusters of threads opposite ways;

2° By knotting the clusters;

3° By embroidering over the clusters;

4° By linking the clusters together with small decorative subjects.

**Different ways of drawing the clusters together interverted** (figs. 10, 11, 12, 13, 14, 15, 16, 17, 18). — You draw the clusters together opposite ways by slipping a needle and coarse thread under one cluster which you then slip over one of the next clusters. To keep the clusters in their new position you pass the

coarse thread between the clusters that are interverted.

You can draw the clusters opposite ways in one journey or in several parallel lines, then you can take either whole clusters, or divided ones, or several clusters at once as will be seen from the following examples.

We begin with the small strips made in one journey; fig. 10 shews us the plainest one, two whole clusters once interverted.

For this you draw, as we have just said, the second cluster over the first and the coarse thread passes over the second

cluster and under the first. For the stripe fig. 11 the clusters are divided before they are interverted; this pattern presents a less open effect than the preceding one.

The engraving fig. 12 shews two whole clusters interverted with two half-clusters and fig. 13 a design consisting of two whole and four half clusters.

The patterns of figs. 14 and 15 are formed of four clusters interverted at the same time. For fig. 14 you draw the third and fourth clusters over the first and the second, which gives a subject crossed once, whilst for fig. 15 you intervert the third and the fourth clusters and the fourth and the second; in this way the clusters appear crossed twice.

Finally fig. 16 shews how to execute in one journey a row crossed three times. To get this effect you intervert the fourth and first clusters, the sixth and the third, the eighth and the fifth and so on.

Two more patterns are added in which the clusters are interverted in two parallel rows. Fig. 17 shews a double row of the motives of fig. 10, and fig. 18 a double row of the motives of fig. 15. The position of the needle shows the working of the second row.

**Three-rowed insertion with divided clusters once interverted and little waved insertions between** (fig. 19). — The following patterns are to shew the uses to which the different crossed open-work stitches just described can be put. For the three-rowed insertion, fig. 19, repeat the stitch illustrated by fig. 3 six times; the first and sixth time for beginning and finishing the insertion, the second and fifth time after having drawn

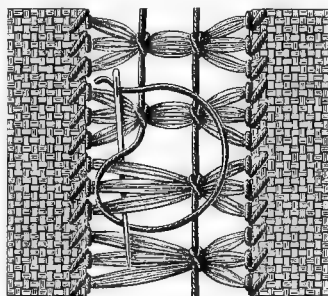


Fig. 23. Triple clusters knotted twice with two parallel vertical threads.

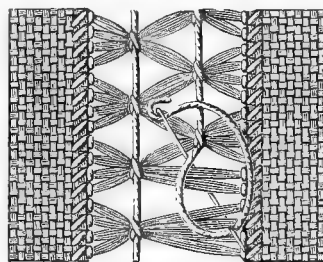


Fig. 24. Quadruple clusters, divided, knotted twice with two vertical threads.

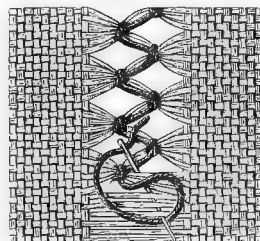


Fig. 25. Single clusters knotted once in a serpentine line without overcasting stitches.

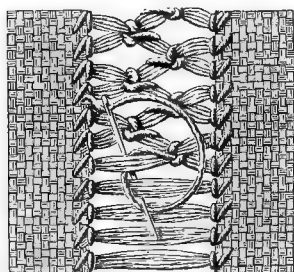


Fig. 26.  
Double clusters knotted once  
in a serpentine line  
with overcasting stitches.

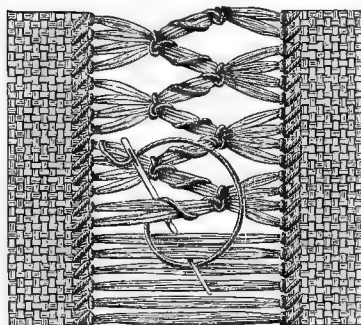


Fig. 27.  
Quadruple clusters once  
knotted in a serpentine line with  
overcasting stitches.

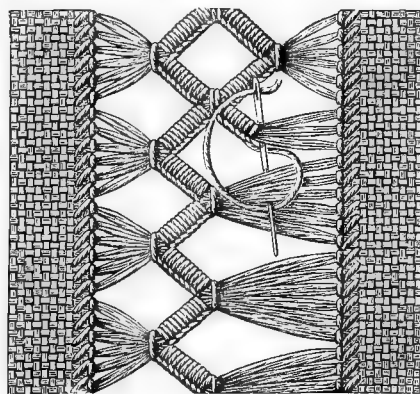


Fig. 28. Sextuple clusters  
twice knotted with a pattern consisting  
of button-holed squares.

out six threads of the stuff, the third and the fourth time after drawing out eight threads. All the clusters must consist of four threads of the stuff. The first and the third rows must be worked after fig. 4, the middle row after fig. 11.

**Insertion with interverted clusters in two rows** (fig. 20). — After drawing out twelve threads of the stuff and securing the edges with the stitch shewn in fig. 3 worked over three disengaged threads, you make two series of stitches interverting the whole clusters as shewn in fig. 17.

**Insertion with interverted clusters crossed three times and embroidered over** (fig. 21). Draw out twenty-five threads of the stuff; the isolated threads on both sides are then secured by oblique stroke stitches over six threads.

The clusters are then crossed in the middle of their height by means of the stitch represented in fig. 16, after which you introduce another thread each side of the first, following the clusters proceeding from the first assemblage. After drawing the first threads through you surround the clusters with overcast stitches by means of a second thread, thus enclosing them between two threads.

**Different ways of knotting the clusters** (figs. 22, 23, 24, 25, 26, 27, 28, 29, 30, 31). The insertions with knotted

clusters constitute a second variety of drawn thread work on linen. The knotted clusters can be made in one or more parallel rows, and the auxiliary thread that serves to make the knots, may be visible and form at the same time part of the pattern, or may be used only for the knots and pass more or less invisibly from one cluster to another. For a single row you connect the clusters by a knot formed by an interverted chain stitch, in more elaborate patterns you can use both overcasting and button-hole stitch.

We recommend all these kinds of openwork being done on the wrong side, in this way it will be found easier to carry the thread invisibly from one cluster to another and the chain stitch will also present a better appearance.

We begin our series of patterns by those with knotted clusters worked in one row and in which the auxiliary thread is visible; fig. 22 shows the making of a knot with an interverted chain stitch in an insertion formed by triple clusters, once knotted. The thread with which you make the collecting knots descends vertically and links the clusters together.

In fig. 23 the clusters appear much longer, they are knotted twice, which forms a pattern with horizontal bars in the middle of the insertion.

For fig. 24 you draw four clusters together and these are afterwards divided in the second row so as to form in the middle a serpentine pattern.

In the next figures the thread that served to make the knots is carried over the clusters without shewing in the empty spaces between.

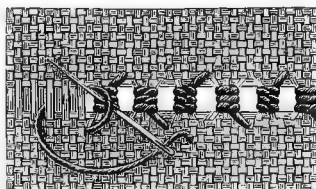


Fig. 29.

Single clusters knotted with the Turkish knot.

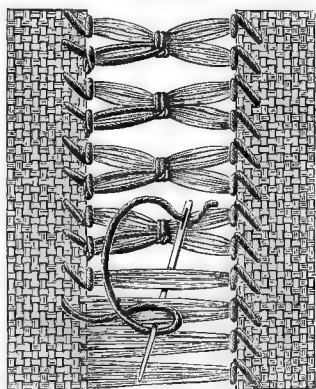


Fig. 30.

Double clusters knotted with the Turkish knot.

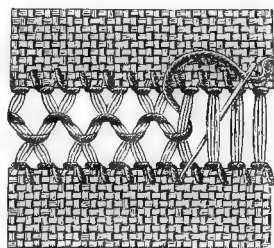


Fig. 31. Clusters knotted in serpentine line by horizontal stitches.

The little insertion fig. 25 is a specimen of single openwork without the edges being overcast or secured in any way by stitches, as in small articles of fancy-work. The clusters of threads are knotted in a zig-zag line by means of single chain stitches and without overcasting stitches between these latter.

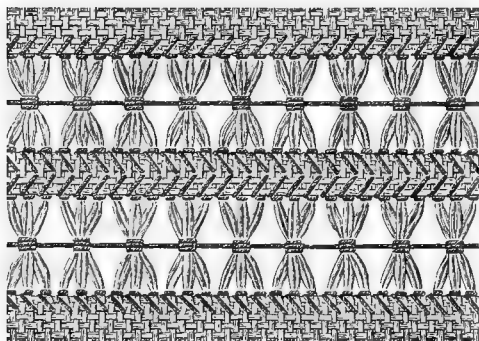


Fig. 32. Insertion formed of two rows of triple clusters once knotted.  
Materials: Coarse tammy cloth with double threads, in écru, D·M·C Floss flax or flourishing thread No. 16, in Cream 579.

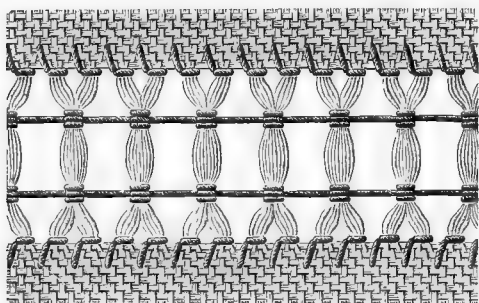


Fig. 33. Insertion of knotted clusters with vertical bars.

Materials: Coarse tammy cloth, in cream, D·M·C Crochet cotton, special quality, No. 5, in Cream 579.

by means of the knot explained by the engraving, and the result will be a row of small round holes.

Fig. 30 shews the use of the Turkish knot to collect two clusters in a wider insertion. In this way small isolated crosses are formed, the opposite to those in fig. 22, where the clusters are visibly connected by the thread that served to make the collecting knot.

Fig. 26 shews a similar pattern but with the edges secured against fraying and the clusters encircled in the middle by an overcasting stitch.

For the insertion illustrated by fig. 27 you each time knot four clusters together; the serpentine bars in the middle of the strip are lightly overcast.

Fig. 28 shews an insertion consisting of a double row of sextuple clusters, the middle bars set in the shape of lozenges are encircled with button-hole stitches.

The single Turkish knot, fig. 29, is often used when the edges of a wide insertion are to be ornamented with a row of eyelet holes. After drawing out two or three threads of the stuff collect three or five together



Finally, in fig. 31, we give a narrow serpentine insertion where the pattern is formed solely by horizontal overcasting stitches; this work is not very strong and we cannot recommend its use save in certain fancy articles not exposed to much wear.

The ensuing pattern of insertions will shew the use of the stitches we have been described.

**Insertion formed of two rows of triple clusters once knotted** (fig. 32). — Draw out twice twelve threads of the stuff with an interval of four threads, and secure the edges from fraying by stitches over 2 threads, as in fig. 3. After fastening in the thread, knot three clusters together by means of three interverted chain stitches, see also fig. 22. The thread that crosses the middle of the empty spaces between must always be given a little play.

**Insertion of knotted clusters with vertical bars** (fig. 33). — The stitches to secure the edges are to be worked over four threads, you then draw out twenty threads between the edges. The pattern itself is worked after fig. 23, only instead of knotting the clusters together with only one chain stitch you do it with three.

**Turkish insertion with two rows of isolated clusters** (fig. 34). — After securing the edges by stitches set over three horizontal and four vertical threads, draw out for each band sixteen threads of the stuff. The crossed figures of the second band are interverted as regards those of the first band. Fig. 30 shows the working of the stitch.

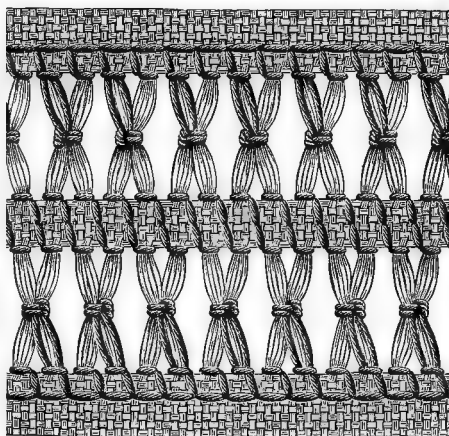


Fig. 34. Turkish insertion  
with two rows of isolated clusters.

Materials: Linen of medium coarseness, in white, D-M-C Pearl cotton No. 5, in Golden yellow 782.

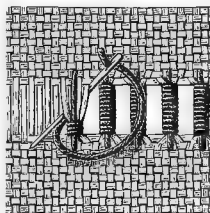


Fig. 35.  
Corded isolated  
bars.

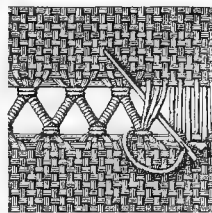


Fig. 36.  
Corded bars in a  
zig-zag line.

**Different ways of embroidering the clusters** (figs. 35, 36, 37, 38). — The third class of drawn work comprises the insertions with embroidered clusters; this work requires more trouble and patience than the preceding kind, for the clusters of threads entirely disappear under the embroidery that forms the pattern.

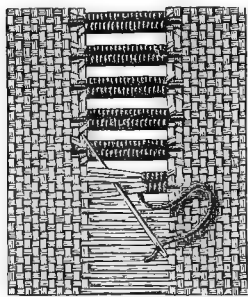


Fig. 37. Bars covered with darning stitches.

The stitch most frequently used for this embroidery is darning stitch, together sometimes with overcasting and button-hole stitches.

Fig. 35 explains the making of the little corded bars used either for ornamenting a narrow hem or for making latticed grounds in works of a larger size. (See also the grounds figs. 72 to 78, and the borders figs. 97 to 99.) — As seen in fig. 35, the thread is carried downwards from above in the middle of the cluster to be corded; beginning at the bottom, you completely surround the cluster, consisting in this instance of four threads of the stuff, with overcasting stitches.

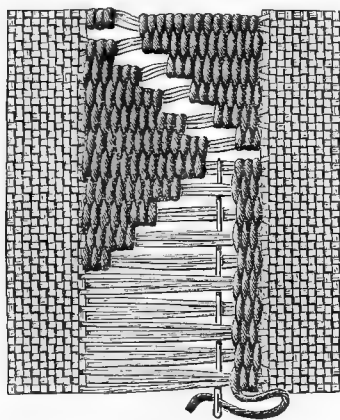


Fig. 38. Pyramids covered with darning stitches.

Fig. 36 shews the corded bars placed in a zig-zag line. Here the bars are worked alternately upwards and downwards, and over clusters of three threads only. At the junction of two bars you connect them by two overcasting stitches over the six threads they are composed of; in this way you have an insertion of serpentine bars.

The bars covered with darning stitches, fig. 37, always require clusters made of an even number of threads. The bars are made from right to left, to and fro, the needle being always inserted in the middle of the threads of the cluster.

Insert the needle, eye foremost, the point turned against the thimble, this facilitates the work and prevents you from splitting the threads of the clusters. When the bar is finished, turn the work round, so as always to work in the same

direction, that is to say, having the finished part on the right of your needle.

To shew how larger figures are worked in darning stitch, we give in fig. 38 an insertion composed of pyramids in course of execution and shewing the work in progress. The needle travels to and fro over a settled number of clusters till all the threads of the stuff are entirely covered.

**Insertion in darning stitch.** — The following patterns represent insertions of Slav or Hungarian origin; they are executed in darning stitch. These insertions are employed as borders for trimming house-linen and wearing apparel; they are mostly executed in white on écreu linen, more rarely in colours. In the latter case, very bright decided colours are preferable: red, blue, green and orange, some parts are even embroidered in black. In addition to these patterns we give a series of Persian subjects copied from the ancient veils, which are famous for their great beauty.

In these kinds of drawn work it often happens that the embroidery stitches that cover the clusters fill up the whole width of the insertion, it will therefore in these cases be unnecessary to secure the threads of the edges by over-casting stitches.

**Insertion with two rows of bars in darning stitch in one colour** (fig. 39). — Draw out 14 threads. Pass the working thread so that it may disappear under the darning stitches made to and fro over ten threads, in sufficient number to cover the isolated threads to half their height.

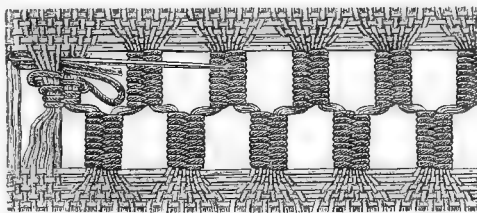


Fig. 39. Insertion with two rows of bars in darning stitch in one colour.

Materials: Coarse linen, in cream, D-M-C Crochet cotton, bell mark, No. 5, in écreu.

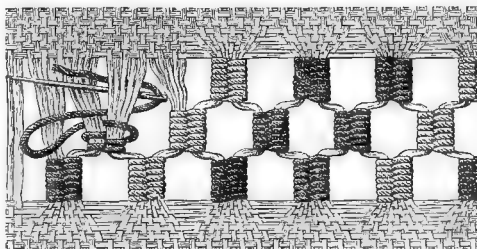


Fig. 40. Insertion with three rows of bars in darning stitch in three colours.

Materials: Coarse tammy cloth with double threads, in white, D-M-C Pearl cotton No. 5, in Scarlet 304, Pistachio green 319 and Mandarin yellow 741.

To reach the second cluster, reinsert the needle under the last darning stitches, carry the thread under the isolated threads and begin the second cluster by dividing the threads as the figure indicates. Fig. 37 also explains the execution of the bars in darning stitch.

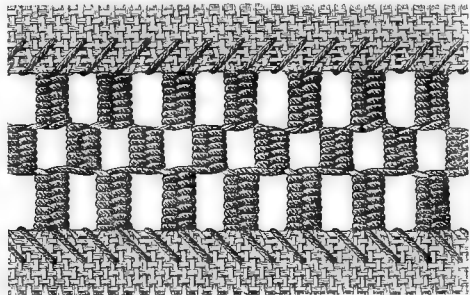


Fig. 41. Insertion with three rows of bars of different lengths in darning stitch.

Materials: Coarse linen with double threads, in white, D-M-C Floss flax or flourishing thread No. 8, in Golden bronze 588.

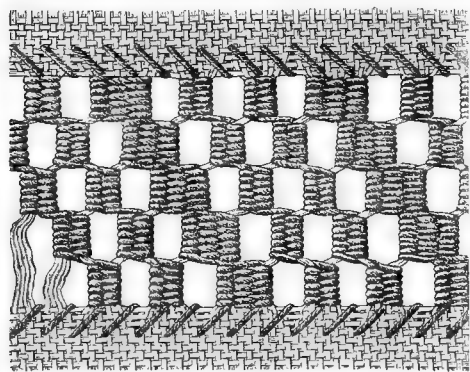


Fig. 42. Insertion in darning stitch.

Diagonal rows of bars of two sizes form the pattern. Materials: Linen of medium coarseness, in white, D-M-C Flax lace thread No. 16, in white.

few more stitches to cover them than the middle ones which are nearly square.

**Insertion in darning stitch. Diagonal rows of bars of two sizes form the pattern** (fig. 42). — The edges are secured by oblique stitches over four threads of the stuff and 28 threads are then removed for the openwork. The pattern is composed of two diagonal rows of five bars covered with darning stitches worked over two clusters of threads, which

**Insertion with three rows of bars in darning stitch in three colours** (fig. 40). — After drawing out 18 threads of the stuff, collect the vertical threads and work the darning stitches over the ten threads as in fig. 39, but in three colours instead of one, using always the same colour for three clusters in a diagonal line.

**Insertion with three rows of bars of different lengths in darning stitch** (fig. 41). — Secure the edges with stroke stitches set slanting over four threads of the stuff, then draw twenty horizontal threads for the openwork. The bars of the two exterior rows, which are longer than those of the middle row, take a

alternate with one diagonal row of five squares worked over 3 clusters of threads.

**Insertion in darning stitch with pattern of pyramids** (fig. 43). — Here too the edges are first secured by oblique

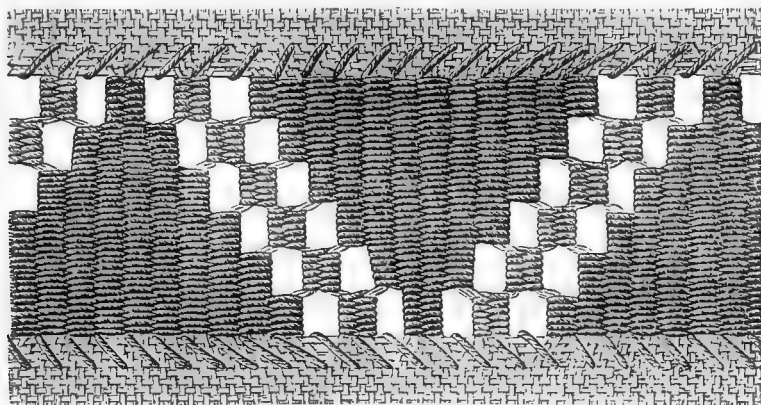


Fig. 43. Insertion in darning stitch with pattern of pyramids.

Materials: Coarse linen, in white, D·M·C Floss flax or flourishing thread No. 8, in Golden bronze 588 or D·M·C Special stranded cotton, in Hazel-nut brown 423.

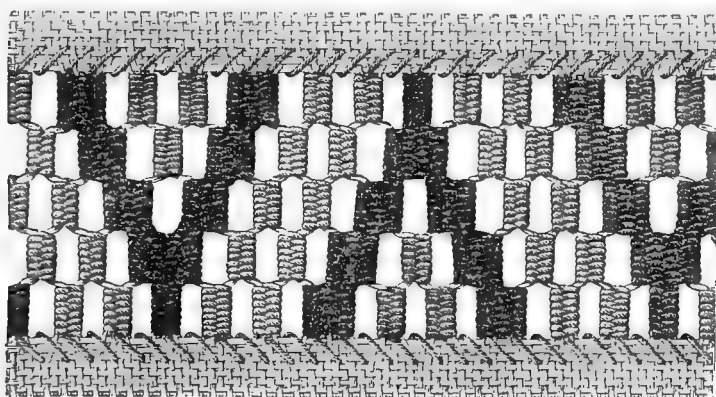


Fig. 44. Insertion in darning stitch in three colours.

Materials: Linen of medium coarseness, in white, D·M·C Floss flax or flourishing thread No. 8, in Indigo 311, Geranium red 349 and Saffron 725.

stitches over four threads; the openwork requires the removal of thirty threads of the stuff.

The pyramids are worked over twelve clusters of threads, the little squares placed in diagonal lines over two.



**Insertion in darning stitch in three colours (fig. 44).** — The pattern requires the removal of thirty threads and the edges are secured by oblique stitches over three threads of the stuff. One subject of this insertion takes twenty clusters; you begin by the wide parts forming the pyramids,

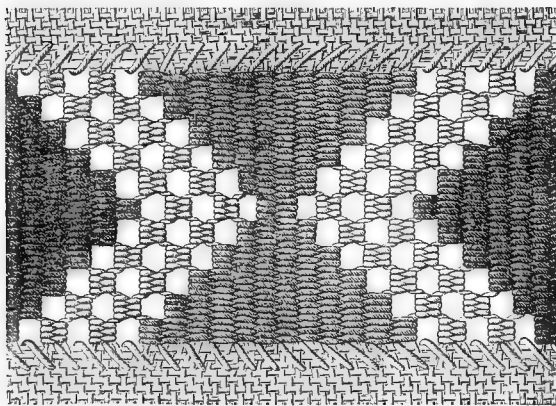


Fig. 45. Insertion in darning stitch with lozenge pattern.

Materials: Coarse linen with double threads, in cream, D-M-C Pearl cotton No. 5, in Royal blue 797, Geranium red 349 and Tangerine yellow 743.

which are covered with darning stitches in dark blue over three clusters. The inside bars of the pyramids are worked in red, the bars between them in yellow, the latter taking two clusters of threads.

**Insertion in darning stitch with lozenge pattern (fig. 45).** —

For this figure draw out 32 threads and secure the edges with oblique stitches over three threads of the stuff. One subject occupies 22 clusters of threads. The lozenges are embroidered in blue; the intermediate

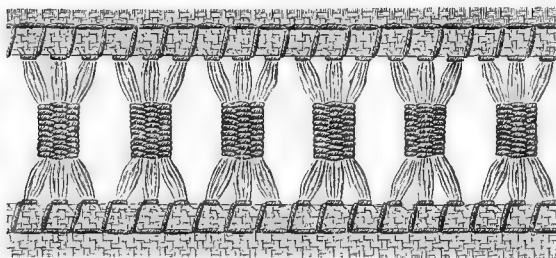


Fig. 46. Insertion formed of isolated clusters in darning stitch.

Materials: Coarse tammy cloth with double threads, in cream, D-M-C Special stranded cotton No. 25, in Hazel-nut brown 424.

figures in red and the framing of the lozenges in yellow.

**Insertion formed of isolated clusters in darning stitch (fig. 46).** — Draw out twenty threads. The square stitches that secure the edges are made over four threads, see fig. 5. Three clusters secured and collected together at the edges are covered, in the middle, with ten to twelve darning stitches. The thread is fastened off after each bar.

**Insertion with the pattern in darning stitch worked in four colours** (fig. 47). — Draw out 28 threads. The pyramids take six clusters of three threads each, in a medium shade and a dark shade of green. For centre figure, worked in Dawn red, you collect three clusters on the right and three on the left. The middle is in black.

**Insertion in darning stitch and corded stitch** (fig. 48). Draw out twenty threads. Overcasting stitches, over three threads in height and three in width, edge the insertion. At the bottom a second row of overcasting stitches succeeds to the first; these, set parallel to the others, are made over three, six and nine threads. The first cluster of three threads of the stuff must be encircled six times by the working thread, which is then carried upwards to the edge. Passing then to the second and third cluster you cover them with six darning stitches, succeeded by twelve stitches on the first and the second cluster, until there remains only space enough uncovered for the six overcasting stitches. The second part is done in the same way only reversed.

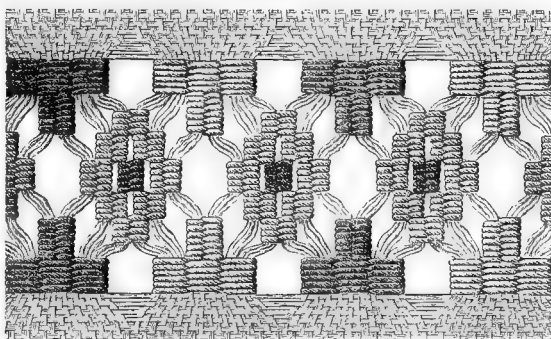


Fig. 47. Insertion with the pattern in darning stitch worked in four colours.

Materials: Coarse linen with double threads, in white, D.M.C Pearl cotton No. 5, in Scarab green 3348 and 3345, Dawn red 360 and Black fast dye 310.

**Different ways of connecting the clusters by decorative figures.** — In this last series of insertions the clusters of threads are connected by different combinations of stitches made with the needle, admitting of great variety. Those employed in Renaissance and Teneriffe lace and in embroidered net are adaptable here.

The ones most frequently used are wheels or spiders, either detached or connected by knotted lines, and next to these come rounds and festoons, corded or embroidered in relief, picots and rosettes in post stitch, &c.

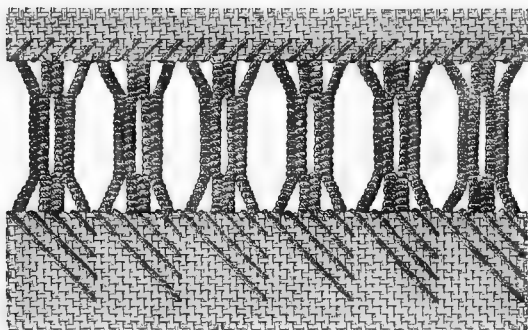


Fig. 48. Insertion in darning stitch and corded stitch.

Materials: Coarse tammy cloth, in écreu,  
D-M-C Special crochet cotton, No. 5 in écreu.

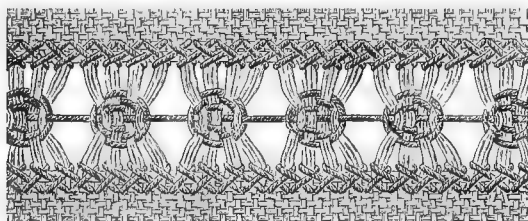


Fig. 49. Insertion with wheels.

Materials: Fine tammy cloth, in cream,  
D-M-C Cotton lace thread, No. 30 in écreu.

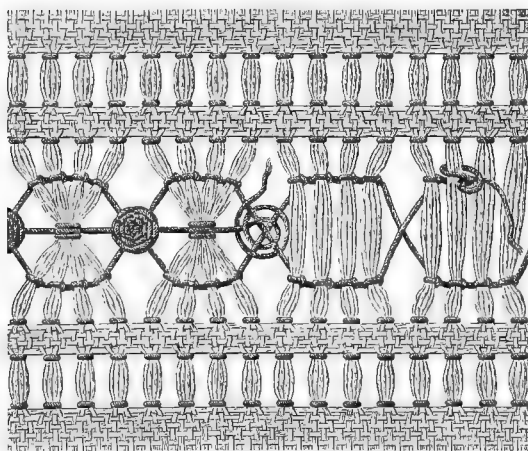


Fig. 50. Insertion with wheels and narrow ladder insertions, top and bottom.

Materials: Coarse linen, in écreu, D-M-C Flax thread  
for knitting and crochet No. 8, in white.

**Insertion with wheels** (fig. 49). — The edges are secured with cross stitch, see fig. 7. You connect four clusters for a wheel. The thread fastened on in the middle of the insertion passes alternately over and under a cluster. You make several rows as in darning, stopping there where the thread entered to form the wheel, and you pass under the wheel to reach the next four clusters, see also figs. 81 and 82.

**Insertion with wheels and narrow ladder insertions, top and bottom** (fig. 50). — Draw out 5 threads for the narrow insertions and 22 for the wide one. For the exterior borders connect four threads of the stuff, see fig. 3, the strips of stuff are edged with cross stitches, see fig. 6. The middle clusters are connected on both sides by a knotted back-stitch

represented in the figure, then you collect always four and four at half their length by three interverted chain stitches, see fig. 22, and then pass the thread at the intersection of the threads of the two first rows of stitches to form a wheel there, over 5 threads, before going on to the next bars.

### Insertion with whole and half-wheels (fig. 51).

For the insertion draw out 24 threads of the stuff, the edges are secured by half-wheels; you begin by carrying the working thread over the two middle threads, you then advance successively from both sides until you have eight threads in the half circle. The whole wheels are made separately and over the same clusters of threads as the half-wheels.

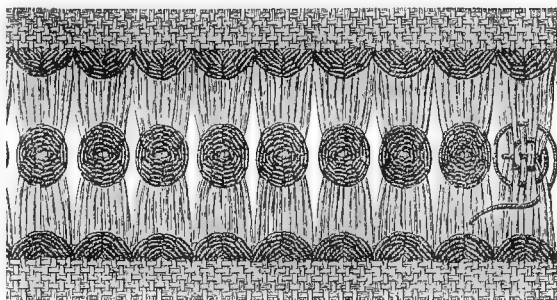


Fig. 51. Insertion with whole and half-wheels.  
Materials: Fine tammy cloth, in cream,  
D·M·C Special stranded cotton, No. 25, in Red brown 923.

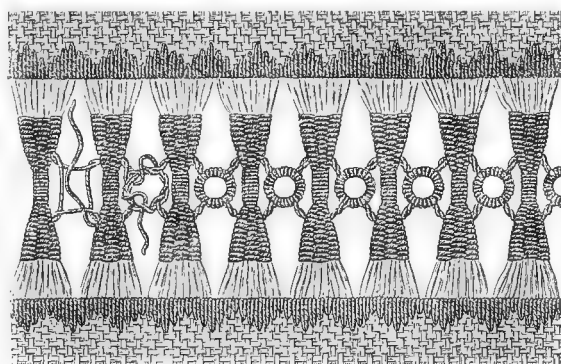


Fig. 52. Insertion with bars in darning stitch  
and corded eyelet-holes.  
Materials: Coarse linen with double threads,  
in cream, D·M·C Flax lace thread No. 25, in white.

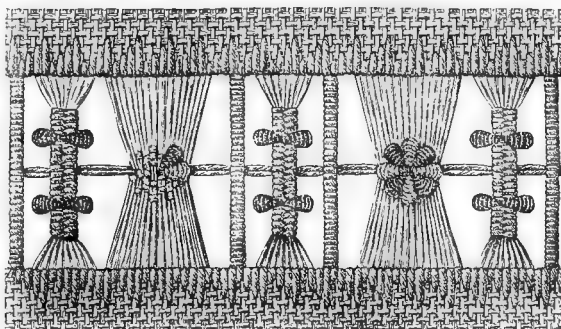


Fig. 53. Insertion with bars and rosettes ornamented  
with winding stitch.  
Materials: Linen of medium coarseness, in white,  
D·M·C Flax lace thread No. 16, in Cream 579.

**Insertion with bars in darning stitch and corded eyelet-holes** (fig. 52). — Draw out 28 threads. The edges are secured by stroke stitches set vertically over two to five threads. The pattern itself is begun in the middle, on nine threads of the stuff with eight to nine corded stitches, then you divide

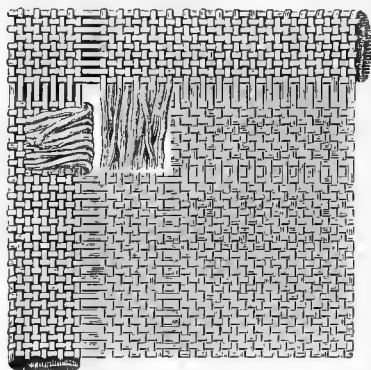


Fig. 54. How to cut and isolate the threads at the corners.

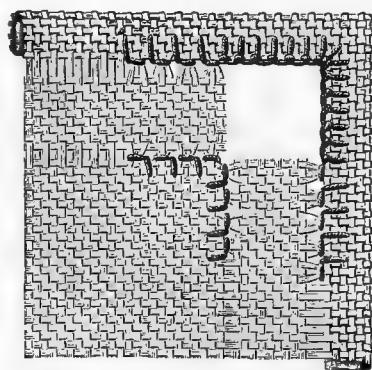


Fig. 55. Securing the threads at a corner by button-hole stitches.

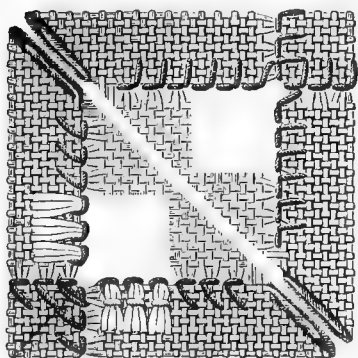


Fig. 56. Turning down the threads on the wrong side and fastening them off.

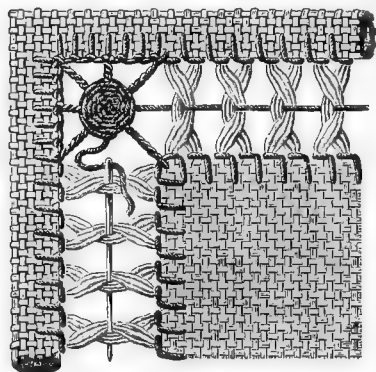


Fig. 57. How to form the corner of the insertion fig. 10.

the threads into three equal parts and add, on each side of the first stitches, twelve to fourteen darning stitches, thus leaving at most only  $\frac{1}{4}$  inch of isolated threads uncovered. When two bars in darning stitch are finished, you connect them by four button-hole stitches — one loop stitch — then you wind the single thread round several times more and cover the ring closely with corded stitches.



**Insertion with bars and rosettes ornamented with winding stitch** (fig. 53). — Draw out 24 threads. The edges are ornamented with vertical stroke stitches over two, three, four and five threads. Count four threads for the corded bars, eight for the bar in darning stitch ornamented with picots in winding stitch, and sixteen threads for the ground of the rosette. Collect the threads of the stuff for a wheel and then cover it entirely with winding stitch. The loop that connects one bar with the other is made as you work. Having reached the desired point, carry the thread towards the first bar and come back to

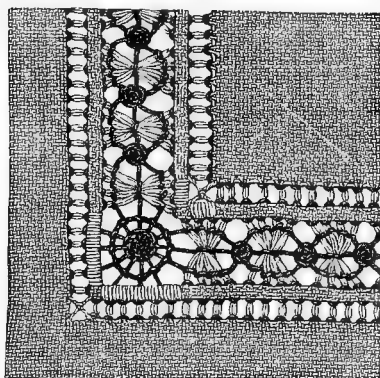


Fig. 58. How to form the corner of the insertion fig. 50.

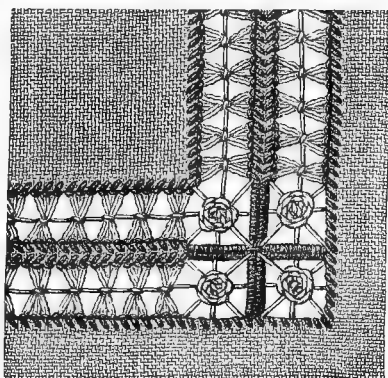


Fig. 59. How to form the corner of the insertion fig. 32.

finish it. As the engraving shews the pattern may also be worked in two colours.

**Arrangement of the insertions at the corners** (figs. 54, 55, 56). — When insertions form the borders to a square piece of work, you begin by cutting the threads to within a  $\frac{3}{8}$  inch of the edge of the hem or of the insertion itself, then you isolate them as fig. 54 shews. You introduce the isolated threads into the foldover of the hem and fix them there with button-hole stitches, fig. 55, or else if the hem stitching is not to be interrupted, you turn the threads down at the back and sew them down there with a few stitches, fig. 56.

**Formation of the corners of insertions of one row** (fig. 57). — By drawing out both the warp and the woof threads you get an empty square at the corner which is then filled by a small decorative figure. As an example we give, in fig. 57, the small insertion with interverted clusters, fig. 10, the empty

square at the corner of which is ornamented by a wheel with eight spokes, you carry the thread of the first insertion to the opposite edge, insert it into the hem, then carry it back to the centre of the wheel that is to be made; trace the five other spokes, make the wheel on seven threads, fasten the thread on the opposite side of the second insertion, pass it under the wheel and make the eighth spoke by taking the thread across to the second insertion.

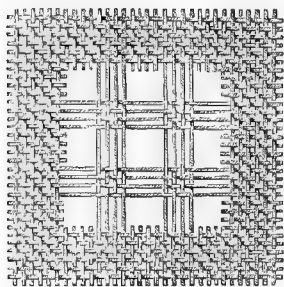


Fig. 60. Cutting out the threads inside the square of stuff.

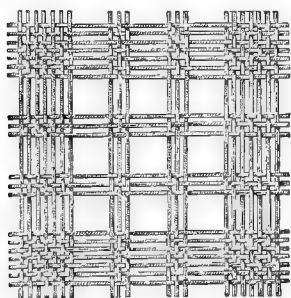


Fig. 61. Drawing out the threads throughout the whole surface of the stuff.

**Forming the corners of insertions consisting of several rows** (figs. 58 and 59). — In the case of insertions consisting of several rows, you can make the corners in two different ways; either you cut the threads right up to each strip of stuff, or you draw out all the threads up to the hem. We give examples of both ways.

Fig. 58 shews the corner of insertion fig. 50 for which the threads have been cut up to each strip of stuff. The small corners are filled with a small wheel of four spokes, the big one with a wheel of twelve spokes richly ornamented, see also fig. 84.

The corner fig. 59 of the insertion fig. 32 is more troublesome to make. For it, all the threads near the hem have been cut; the disengaged threads from the middle strips of stuff are transformed into bars in darning stitch, and the four empty corners are filled with wheels of eight spokes.

**Cut stitch (Punto tagliato).** — For cut stitch embroidery you draw out both the warp and the woof threads.

The number of threads to be drawn out depends not only on the pattern chosen, but also on the stuff on which the embroidery is to be done.

The threads remaining between the empty spaces then serve as canvas for the different kinds of stuff. You must be careful only to choose stuffs with the warp and woof threads of equal size, so that the spaces left by the removal of the

threads may be exactly square; otherwise the appearance of the work, when finished, will suffer considerably.

**Cut stitch done with the machine.** — As in the case of the patterns done in drawn stitch those in cut stitch can also be done with the machine. For their execution see directions given on page 5.

**Cutting out the threads inside the square of stuff** (fig. 60). — Often embroideries in cut stitch are framed in other kinds of embroidery. In such cases, you cut the threads to about one inch within the work, and only then isolate them so as to preserve the inside edges of the stuff intact. You must draw out an equal number of threads both ways. For most

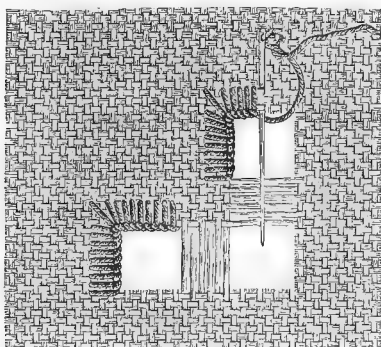


Fig. 62. Festooned edge for cut-stitch embroidery.

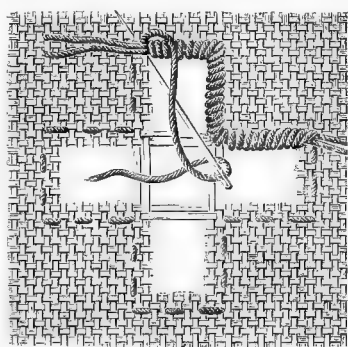


Fig. 63. Corded edge for cut-stitch embroidery.

patterns you have to leave as many threads as you remove. Fig. 60 shews four threads removed and four left.

**Drawing out the threads throughout the whole surface of the stuff** (fig. 61.) — In fig. 61, where the threads are drawn out to the edge, you will observe four threads drawn out for every three left. This difference is admissible when you want to make the work more transparent than it would be by removing and covering the same number of threads.

**Festooned edge for cut-stitch embroidery** (fig. 62). — To prevent the cut edges of stuffs from unravelling they should be festooned or button-holed, as shewn in the engraving fig. 62.

**Corded edge for cut-stitch embroidery** (fig. 63). — A small cord or overcasting is almost better than festooning for strengthening the edges in the more elaborate patterns. You calculate, before cutting into the stuff, how many threads you

have to remove, then trace out your pattern with tacking stitches; this done you cut to within two threads of the tracing stitches, the stuff to be removed, and immediately overcast the cut edge with stitches made over one or two padding threads, which gives a slight relief to the edges.

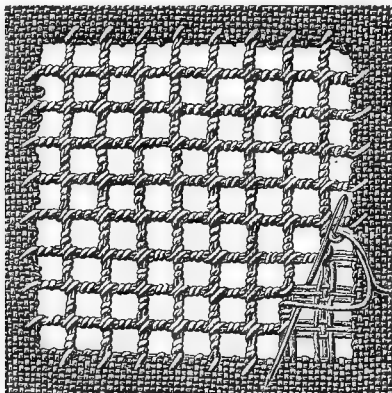


Fig. 64. First openwork ground.  
With horizontal and vertical bars.

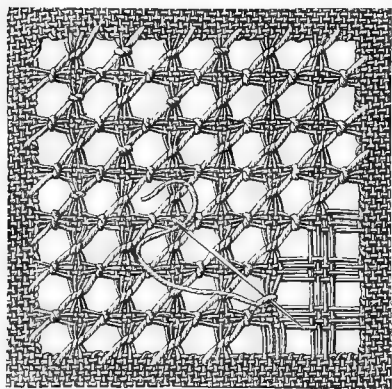


Fig. 65. Second openwork ground.  
With clusters connected together in  
diagonal rows.

**Grounds.** — The sixteen subjects we are now going to describe, designated “grounds”, are chiefly used to ornament the openwork parts in pieces of work of a certain importance as regards size, see plate XVI; they can always be used as insertions or scalloped borders, as has been done for the patterns illustrated by our plates XI and XII.

The easiest subjects are those in which the clusters are only partly embroidered over or merely knotted like those of our first figures. They are followed by patterns in which the ground consists of corded bars or bars worked in darning stitch, copied from old pieces of needlework of Italian or Persian origin. These are rather long and difficult to do but workers will be rewarded for their trouble by the solidity and beauty of the result.

**First openwork ground. With horizontal and vertical bars** (fig. 64). — Cut three horizontal and three vertical threads, leaving an interval of three threads between.

By drawing out the cut threads you get an open ground resembling net. The isolated threads are overcast in diagonal rows so as to make round bars. The intersections of the threads are covered by an oblique stitch; the bars, according to their

direction, by two vertical or two horizontal stitches, as the engraving shews.

**Second openwork ground. With clusters connected together in diagonal rows** (fig. 65.) — In height and breadth: cut four threads leaving an interval of four threads.

Here likewise the ground is worked in diagonal rows; the pattern is formed by connecting the clusters together by a single knot in a coarse thread. The engraving explains how the knot is made.

**Third openwork ground. With interverted loop stitches** (fig. 66). — In height and breadth: cut four threads leaving an interval of four threads. Here the pattern is produced by isolated loop stitches placed in every alternate empty space and which embrace each way the four disengaged threads of the net.

As seen in the engraving, these stitches are worked in diagonal rows, and the thread in its passage from stitch to stitch is hidden under the little square of stuff.

**Fourth openwork ground. With loop stitches set in lines** (fig. 67). — In height and breadth: cut six threads leaving an interval of six threads. This ground

is more covered than the foregoing one, each empty space is filled by a loop stitch interlaced over only three disengaged threads of the net and worked in vertical rows. By the clusters being divided in this manner, you get oval eyelet holes between the squares of stuff.

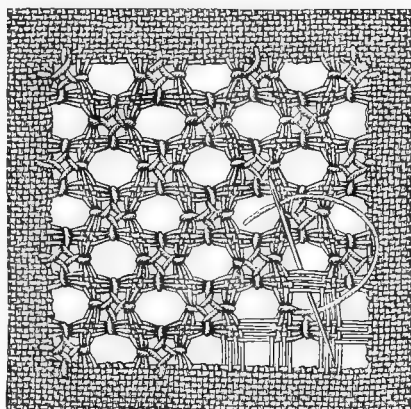


Fig. 66. Third openwork ground.  
With interverted loop stitches.

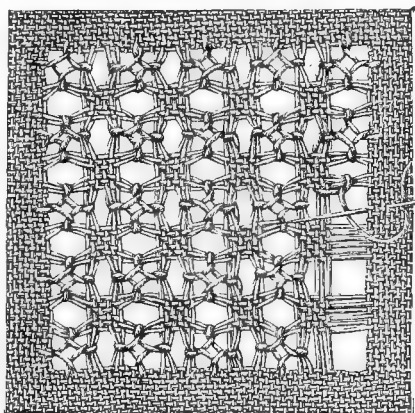


Fig. 67. Fourth openwork ground.  
With loop stitches set in lines.

**Fifth openwork ground. With diagonal net** (fig. 68). — In height and breadth: cut four threads leaving an interval of four threads. Begin by making the diagonal net, for which you lay a thread covered afterwards by overcasting stitches set very wide apart.

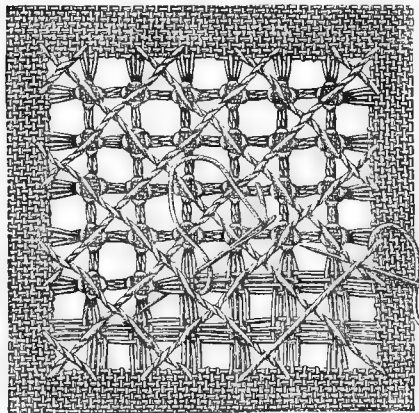


Fig. 68. Fifth openwork ground.  
With diagonal net.

In the engraving, all the threads running from right to left are laid and overcast, likewise some of the threads from left to right crossing the first ones; it shews too how to lay the thread and overcast it.

When the net is quite finished, you frame each square of stuff — which seems covered with a thread stretched across diagonally — with square stitches to be worked in horizontal rows.

**Sixth openwork ground. With knotted clusters and filling of single spiders** (fig. 69). — In height and breadth: cut nine threads leaving an interval of nine threads. With the disengaged threads form clusters connected once horizontally or vertically by means of a knot described for the ground fig. 65, or by an interverted chain stitch.

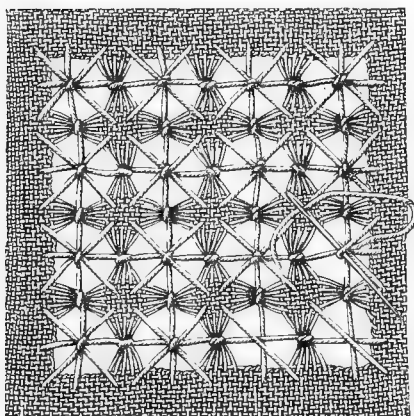


Fig. 69. Sixth openwork ground.  
With knotted clusters and filling of  
single spiders.

When all the clusters are knotted, stretch across the diagonal threads that complete the spiders. Here the thread passes — always diagonally — over the 1st, 2nd and 3rd, under the 4th, 5th and 6th, and over the 7th, 8th and 9th of the nine threads of the squares of stuff, which gives greater firmness to this openwork.

You begin by stretching the threads across from left to

right, and this layer finished you stretch the threads across in the opposite direction, taking care to connect them in the middle by a knot and thus putting a small spider with six legs in each empty space.

**Seventh openwork ground.** With interverted clusters and filling of single spiders and wheels in darning stitch (fig. 70). In height and breadth: cut twelve threads leaving an interval of twelve threads.

The disengaged threads, divided into three equal clusters, are to be divided and interverted in horizontal and vertical rows. When all the clusters are interverted, you begin by stretching the diagonal threads across,

passing them over the 1st to the 4th, under the 5th to the 8th and over the 9th to the 12th of the threads of the squares of stuff.

Where the threads cross each other you connect them by a single knot, thus forming spiders. Finally the squares of stuff are ornamented with a little wheel in darning stitch, for which you pass the thread four times under the diagonal threads.

**Eighth openwork ground.** With knotted clusters, spiders in loop stitch and lozenges in flat stitch (fig. 71). — In height and breadth: cut twelve threads leaving an interval of twelve threads.

The disengaged threads are to be divided into two equal groups and knotted in the middle by a single knot in a horizontal

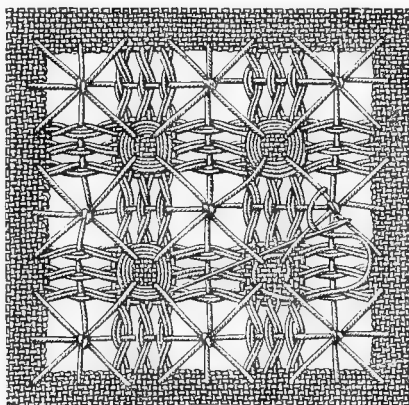


Fig. 70. Seventh openwork ground.  
With interverted clusters  
and filling of single spiders and wheels  
in darning stitch.

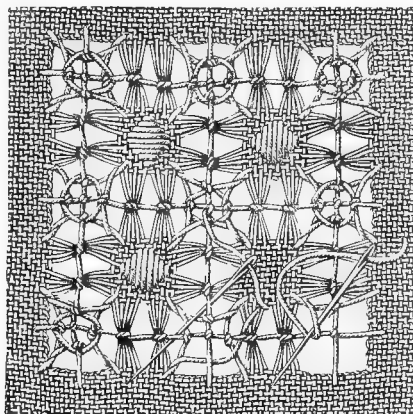


Fig. 71. Eighth openwork ground.  
With knotted clusters, spiders in loop stitch  
and lozenges in flat stitch.



direction. The empty spaces are filled by a loop stitch placed in the corners of the squares of stuff and connected each time with the stretched threads by a single knot. Lastly you ornament the squares of stuff by a lozenge formed of stroke stitches, alternately vertical and horizontal.

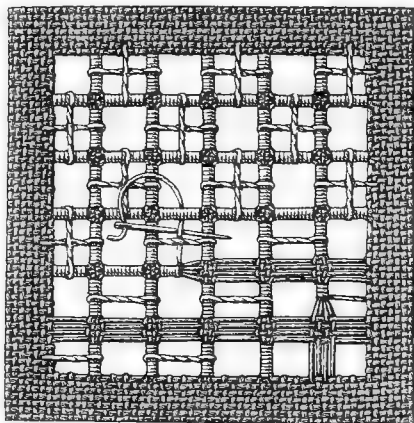


Fig. 72. Ninth ground.  
With corded bars and little overcast crosses.

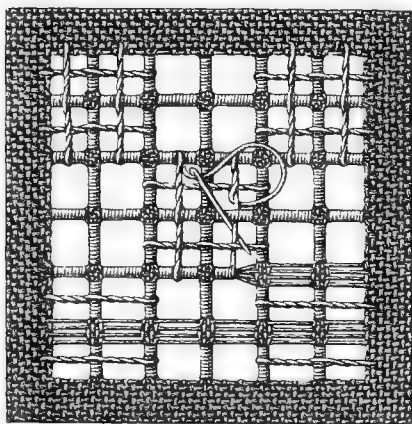


Fig. 73. Tenth ground.  
With corded bars and squares of little overcast crosses.

**Ninth ground. With corded bars and little overcast crosses** (fig. 72). In height and breadth: cut four threads leaving an interval of four threads.

Begin by the vertical rows of corded bars, executed according to the indications given for fig. 35; on reaching the middle of every second bar lay a horizontal thread to form the overcast bars for the little crosses. In making the rows of horizontal bars, lay the vertical threads which are to intersect the horizontal bars so as to form little crosses (note the position of the needle in the engraving).

**Tenth ground. With corded bars and squares of little overcast crosses** (fig. 73). — In height and breadth: cut four threads leaving an interval of four threads.

In this pattern four empty spaces alternate regularly with four which are ornamented with little overcast squares. This ground is worked like the preceding one: you begin by making the rows of vertical bars with the overcast horizontal ones, then in cording the horizontal bars you complete the little crosses by the vertical bars.

**Eleventh ground. With corded bars and interverted loop stitches** (fig. 74). — In height and breadth: cut four threads leaving an interval of four threads.

This pattern which is very like fig. 66, is also ornamented with loop stitches. You begin by finishing all the vertical rows of corded bars, then whilst working the horizontal rows, you add a loop stitch in every second empty space, beginning it always in the middle of a bar.

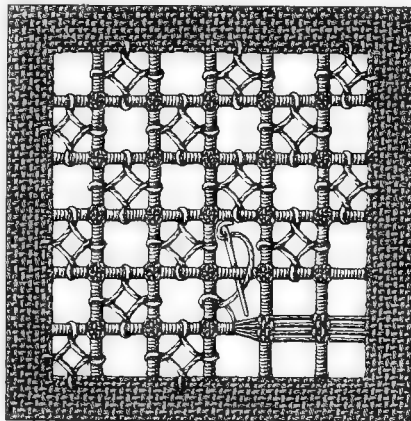


Fig. 74. Eleventh ground.  
With corded bars and interverted loop stitches.

**Twelfth ground. With corded bars and diagonal crosses of overcast bars** (fig. 75). — In height and breadth: cut four threads leaving an interval of four threads. Our engraving fig. 75 represents a ground of corded bars with diagonal crosses of overcast bars which recalls the pattern of fig. 68.

You first complete the corded ground, then independently of it you add the overcast crosses. For these crosses you begin by making all the diagonal bars in every second empty space, that slant from right to left, then you complete the crosses by adding the rows of bars that slant from left to right (note also the position of the needle in the engraving).

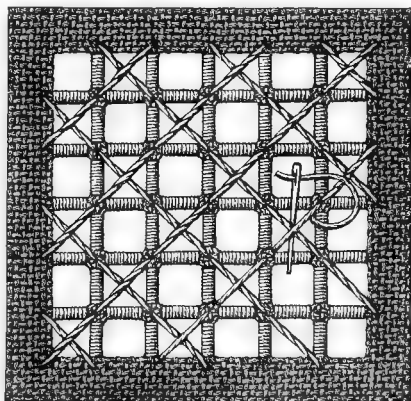


Fig. 75. Twelfth ground.  
With corded bars and diagonal crosses of overcast bars.

**Thirteenth ground. With corded bars and overcast diagonal bars** (fig. 76). — In height and breadth: cut four threads leaving an interval of four threads.

This ground looks rather more transparent than the preceding one, for the empty spaces are only ornamented with overcast

bars. The corded ground is here worked in diagonal rows, see fig. 64, then, starting from the middle of the little squares of stuff, you make the overcast bars at the same time.

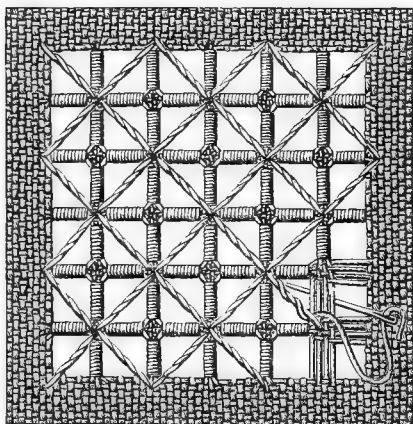


Fig. 76. Thirteenth ground.  
With corded bars  
and overcast diagonal bars.

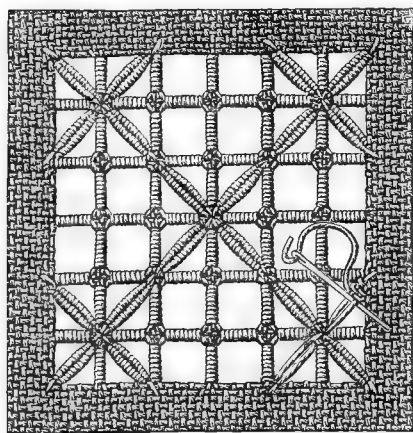


Fig. 77. Fourteenth ground.  
With corded bars and oblique crosses  
formed of bars in darning stitch.

#### **Fourteenth ground.**

With corded bars and oblique crosses formed of bars in darning stitch (fig. 77). — In height and breadth: cut four threads leaving an interval of four threads.

This ground consists again of four empty squares alternating with four squares filled with a cross of bars in darning stitch.

Having finished the ground of corded bars, you make diagonal rows, to and fro, of bars in darning stitch over the whole surface. For each bar you lay two threads; the darning stitches are made as indicated for fig. 37.

**Fifteenth ground.** With double corded bars and spiders in single darning stitch (fig. 78). — In height and breadth: cut six threads leaving an interval of six threads.

For this pattern you begin by completing all the double rows of corded vertical bars; in course of doing which you make two horizontal stitches over three threads in the middle of the little squares of stuff that form themselves at the intersection of the bars. As you make the horizontal bars you set the two vertical stitches and at the same time the spiders in single darning stitch.

**Sixteenth ground.** With bars in interverted darning stitch and spiders in single darning stitch (fig. 79). — In height and breadth: cut six threads, leaving an interval of

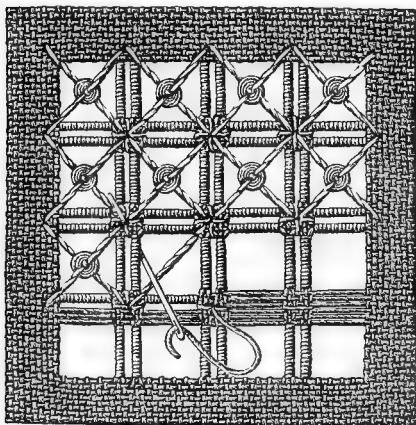


Fig. 78. Fifteenth ground.  
With double corded bars and spiders in  
single darning stitch.

six threads. The ground of bars in interverted darning stitch is made in diagonal rows; you make alternately one horizontal and one vertical bar, see fig. 37.

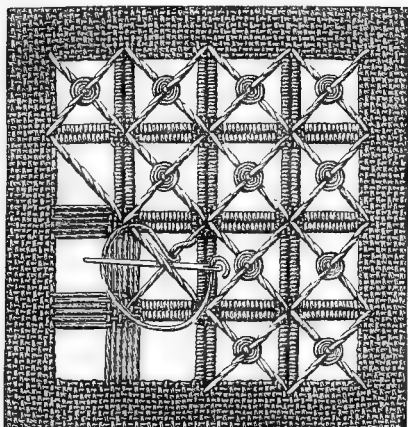


Fig. 79. Sixteenth ground.  
With bars in interverted darning stitch and  
spiders in single darning stitch.

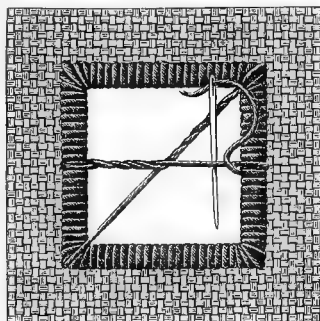


Fig. 80. How to stretch and  
overcast the rays.

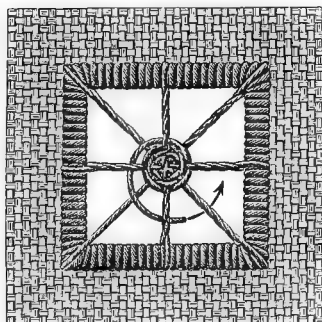


Fig. 81. How to make the spiders in  
interverted darning stitch.

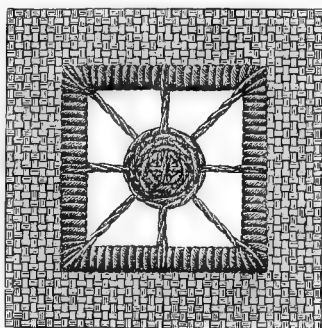


Fig. 82.  
Spider with eight legs or rays.  
Completed.

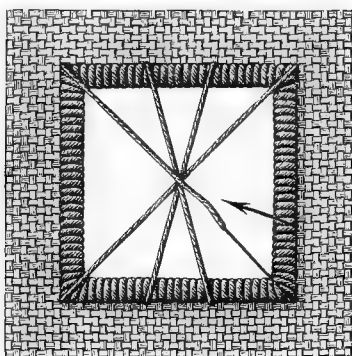


Fig. 83. How to stretch the rays of single thread.

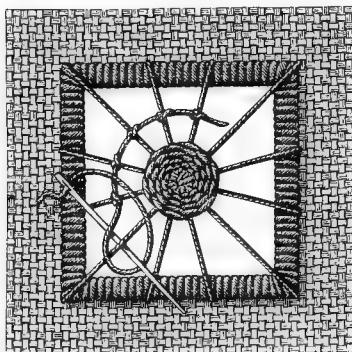


Fig. 84. How to add the row of knots.

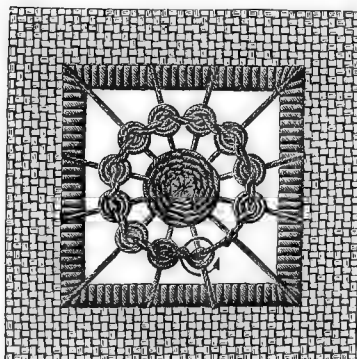


Fig. 85. How to make the row of little spiders in single darning stitch.

**Various subjects.** — It remains for us to describe the working of some of the subjects frequently used for decorating the corners in simple insertions, or filling the empty spaces in more elaborate drawn thread work in cut stitch. In the latter the warp and woof threads are entirely removed and the ornamental subjects are executed in the vacant spaces as in needle-made lace work; it is only in the case of large pieces of openwork that clusters of threads are sometimes left by means of which the vacant space to be filled is subdivided into equal parts.

**Spider with eight legs** (figs. 80, 81, 82). — The simplest subjects are wheels or spiders. Fig. 80 explains the laying of the overcast rays or spider legs: you fasten on the thread on the left at the bottom corner, then carry it diagonally to the right to the top corner and overcast it half-way, then stretch the horizontal rays to the right and left, the diagonal rays going to the left towards the top and to the right at the bottom, and lastly the vertical rays.

The spider, properly speaking, is worked in interverted darning stitch; you pass the thread alternately over all the diagonal rays in one row and over all the straight rays in the next row; always taking up two rays at

the end of each row, so as to get rows of interverted stitches.

Fig. 82 shews an eight-legged spider completed.

**Rosette composed of one big and twelve little spiders** (figs. 83, 84, 85). — This figure requires a web of twelve rays formed of a single thread.

Begin at the bottom on the left and carry the thread to the

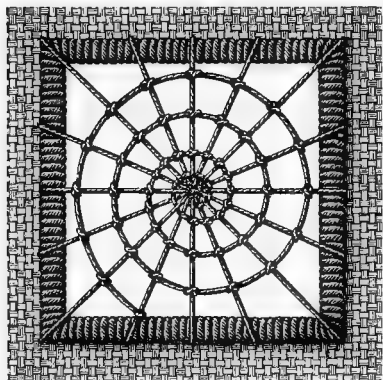


Fig. 86.  
Spiral subject.

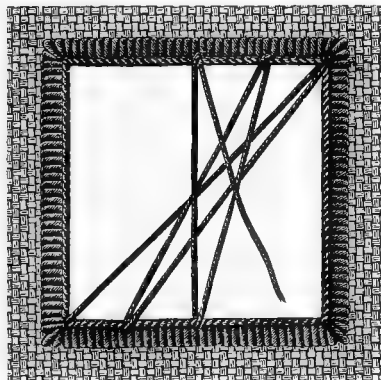


Fig. 87. How to stretch the rays  
of double threads.

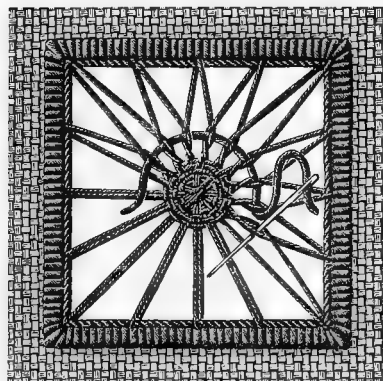


Fig. 88. How to intervert the double  
threads of the rays.

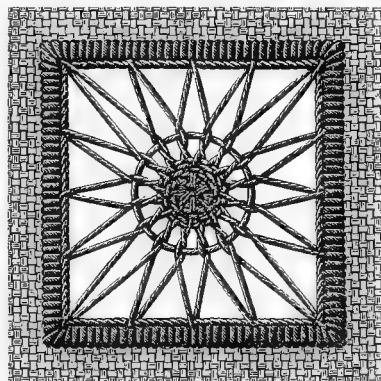


Fig. 89. Spider with  
rays interverted once, completed.

right to the top corner, bring the needle out in the top edge at a third of the distance from the corner, lay the second ray downwards, bring the needle out at the bottom at the same distance from the corner on the right, lay the ray upwards, then to the left corner and so on. The centre is ornamented with a spider in interverted darning stitch; at a very little

distance from the latter you make, over the rays, a row of knots in interverted chain stitch, see fig. 84, over which in a

succeeding row you make little wheels in single darning stitch, see fig. 85.

### Spiral subject

(fig. 86). — We meet with this spiral subject in works of American origin. After laying sixteen rays of single thread you connect them in the middle by a little spider in interverted darning stitch and with the same thread continue to make rows of spiral-shaped knots in interverted chain-stitch, until you reach the edge of the stuff.

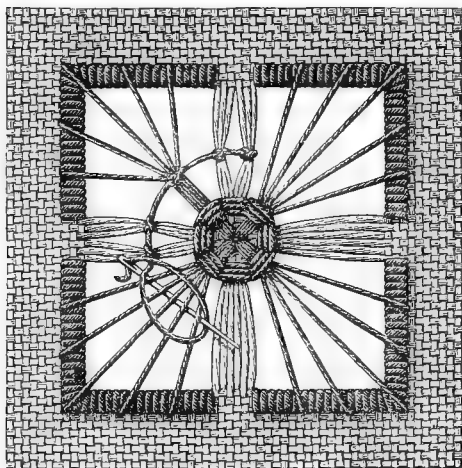


Fig. 90. Stretched web with spider in the middle.  
How to add the row  
of knots in interverted chain stitch.

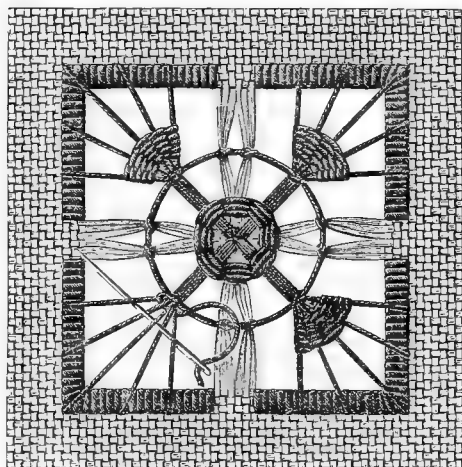


Fig. 91. How to add the triangles in interverted  
darning stitch.

**Spider with rays interverted once** (figs. 87, 88, 89). — Here the rays consist of double threads stretched in the same ways as in Teneriffe lace (see also the explanatory engraving, fig. 87). The spider itself in interverted darning stitch is made over the double threads. Fig. 88 explains how to divide the double threads of the rays and intervert them once, and fig. 89 shows the subject completed.

**Quadruple subject with ornaments in darning stitch** (figs. 90 and 91). — Here the empty space is divided equally into four little squares by six vertical and six horizontal threads, that have been retained. In each square you stretch five rays



of single thread, that meet in the middle where you make a spider in interverted darning stitch. You further add, exactly in the middle of the space between the wheel and the edge, a circular row of knots in interverted chain stitch; the clusters,

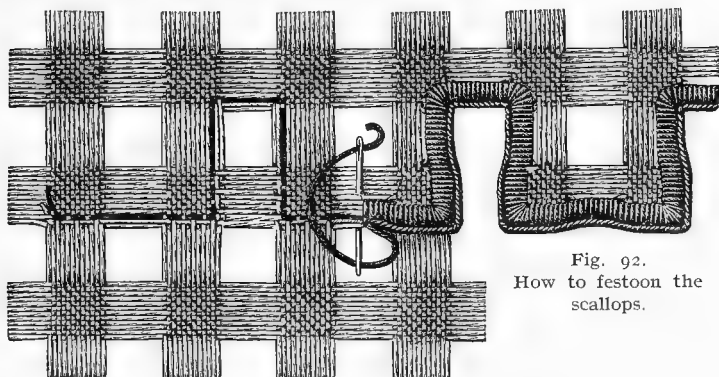


Fig. 92.  
How to festoon the  
scallop.

consisting of six threads of the stuff, are divided and knotted together in two parts, the rays of stretched threads on the contrary are collected together by a single knot, see fig. 90. To complete the subject you add in each corner,

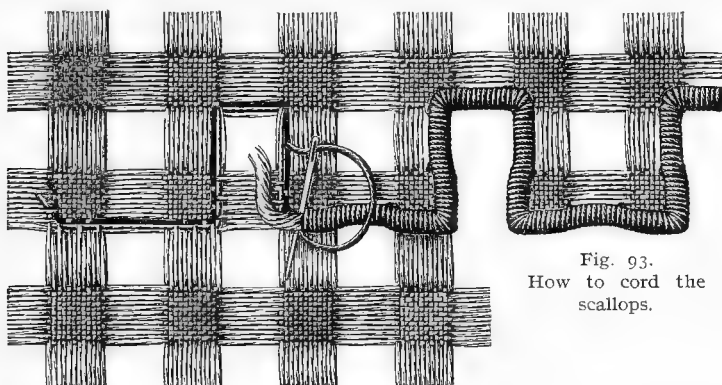


Fig. 93.  
How to cord the  
scallop.

outside the collecting knot, a triangle in interverted darning stitch, see fig. 91.

**Scalloped edge.** — If you wish to finish off a piece of drawn thread work with small scallops, the edges must be carefully secured from fraying by a row of button-hole or cording stitches, according to the engraving, and that before you cut away the stuff beyond.

**How to festoon the scallops** (fig. 92). — Make a double tracing of running stitches — the one completing the other — in the middle of the stuff to be festooned and then simply carry the threads over the clusters of threads. The button-hole or festooning stitches must be executed over each thread of the stuff and are set in very close rows over the disengaged clusters, see fig. 92. When the scallops are finished, you cut away the stuff beyond.

**How to cord the scallops** (fig. 93). — To make corded scallops it is equally advisable to begin by making a tracing. Moreover, to give greater relief to the edges, you should lay

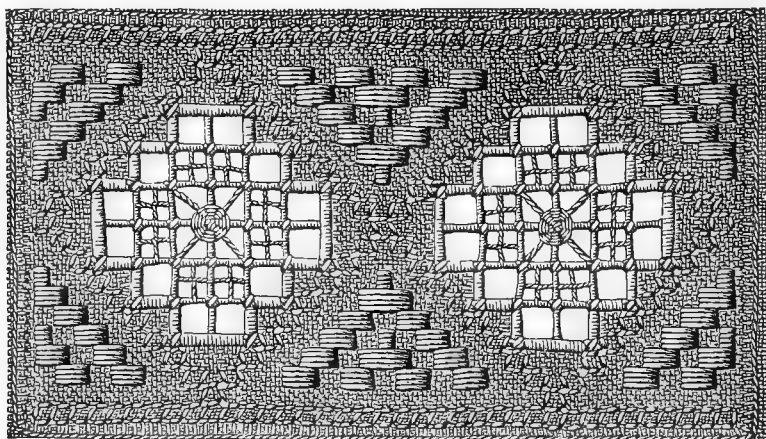


Fig. 94. Border in cut stitch and straight stitch.

Materials: Linen of medium coarseness, in cream, D·M·C Flax lace thread and D·M·C Special stranded cotton, in white.

down a coarse thread, strongly twisted, over which you make the cording stitches. In the engravings figs. 92 and 93, the button-hole and cording stitches are only made in the stuff over four threads, but you cover six threads for the clusters of disengaged threads; at the corners you round the passing from one part to the other by means of a few auxiliary stitches.

**Border in cut stitch and straight stitch** (fig. 94). — The pattern, worked on the linen, is finished off top and bottom by a row of square stitches openworked, fig. 5, on three threads of the stuff; by means of the same stitch, executed in a diagonal line, the inside of the border is divided into squares and triangles. You begin by filling the triangles with a pattern in horizontal

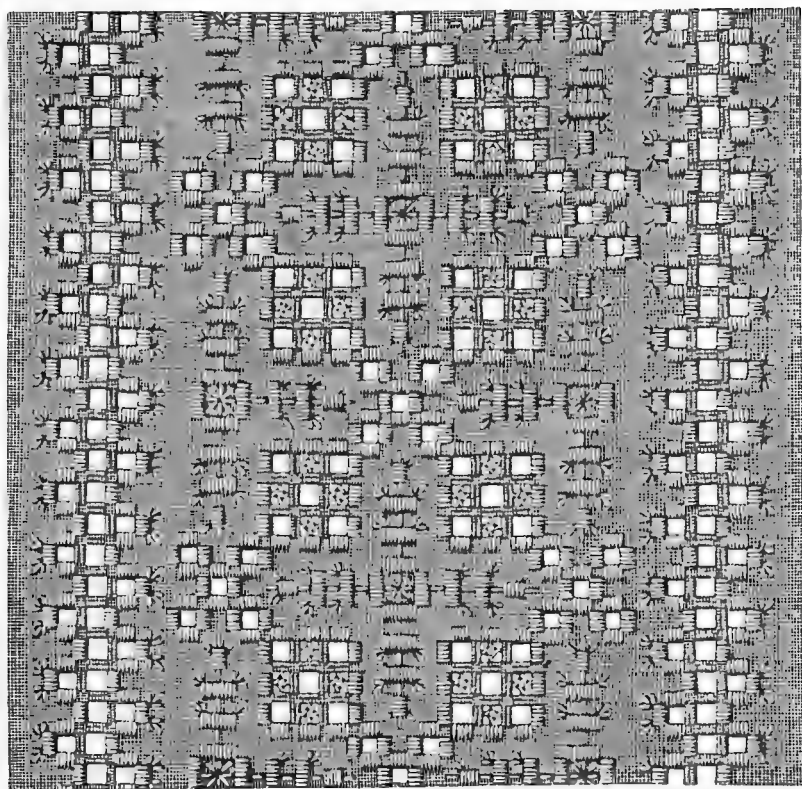


Fig. 95. Border. Norwegian work "Hardanger".

Materials: Coarse linen with double threads, in cream, D-M-C Pearl cotton No. 5 and the scalloped openwork in D-M-C Flax lace thread No. 25, in white.

straight stitch, then you cut out the threads for the openwork figure and overcast the edges, see fig. 63.

The clusters of threads are to be overcast so as to form them into bars, see fig. 35, then you ornament the inside with a wheel in darning stitch, and in the eight empty squares touching this wheel you embroider little crosses, consisting of two overcast bars intercrossed, see also figs. 72 and 73.

With regard to materials,<sup>1</sup> use a

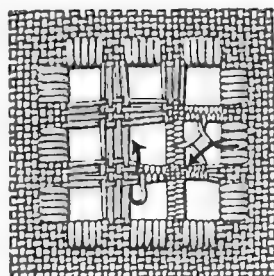


Fig. 96. Overcasting the edges and making the bars in darning stitch and the spiders in loop stitch. Detail of the border fig. 95.

lightly twisted thread, D·M·C Flax lace thread (Lin pour dentelles), for the cut stitch work; a loose thread, D·M·C Special stranded cotton (Mouliné spécial), for the straight stitch.

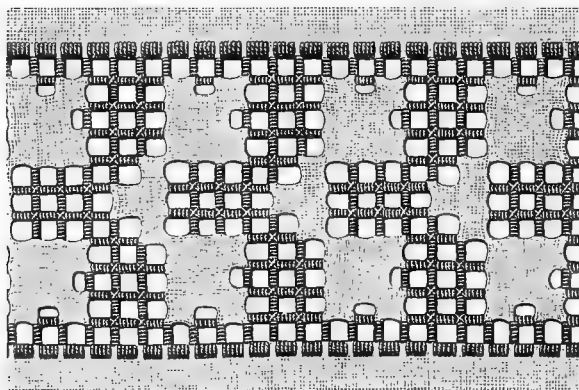


Fig. 97. Border in cut stitch with ground of corded bars and pattern reserved in linen stitch.

Materials: Linen of medium coarseness, in cream, D·M·C Floss flax or flourishing thread, in Indigo 334 and Corn yellow 711.

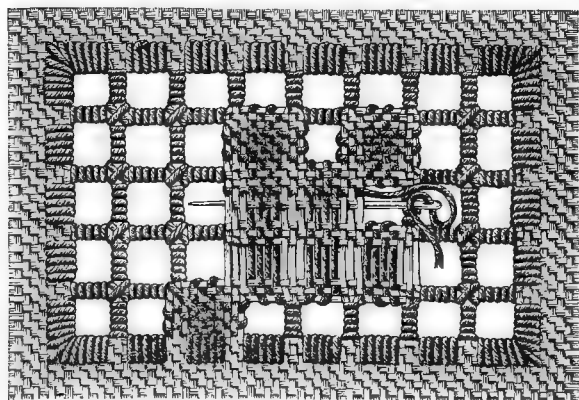


Fig. 98. Working of the linen stitch to reserve a pattern in the cut stitch.  
(Detail of fig. 97.)

when all the outlines are done, remove carefully with a sharp pair of scissors, the threads for the openwork parts, contrary to what is done in the case of drawn thread work on linen properly speaking, where you cut the threads first and then embroider the outlines. Fig. 96 shews how to make the bars

### Border. Norwegian work "Hardanger"

(figs. 95 and 96).

This border represents the Norwegian drawn thread work

known under the name of "Hardanger". For the ground take a coarse cream-coloured linen, and for the embroidery in straight stitch D·M·C

Pearl cotton (Coton perlé) No. 5, in white; for the bars in darning stitch and for the loop stitch use D·M·C Flax lace thread (Lin pour dentelles) No. 25. Begin by embroidering the outlines in flat stitch with ornamental stitches over four threads of the stuff; then only,

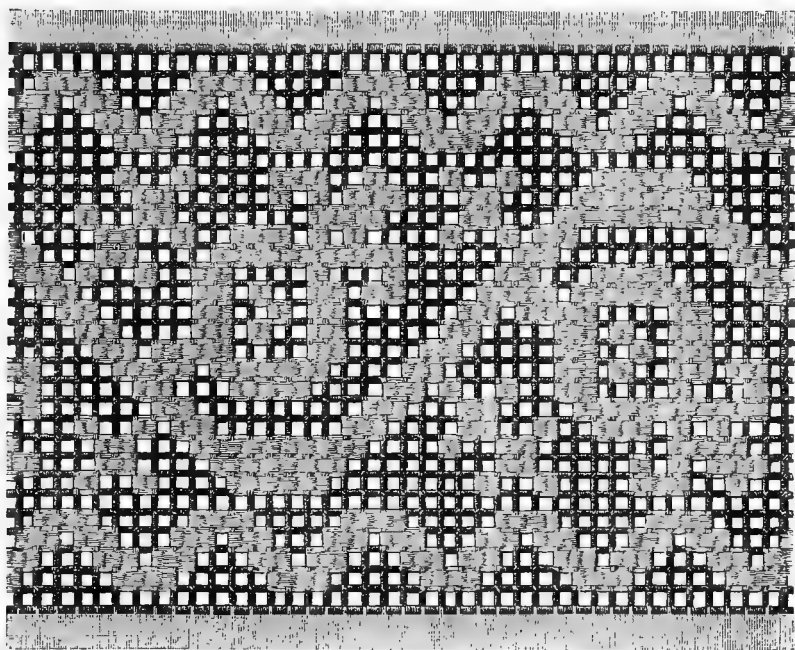


Fig. 99. Border in cut stitch with ground of corded bars and pattern reserved in darning stitch.

Materials: Fine linen, in white, D-M-C Pearl cotton No. 5, in Red brown 923 and D-M-C Special stranded cotton No. 25, in Grey blue 593.

in darning stitch and to place the spiders in loop stitch.

**Border in cut stitch with ground of corded bars and pattern reserved in linen stitch** (figs. 97 and 98). — There are a great many embroideries in cut stitch where the pattern is what is termed "reserved". This

means the pattern being left bare, in the midst of an embroidered ground. It is very difficult especially when the

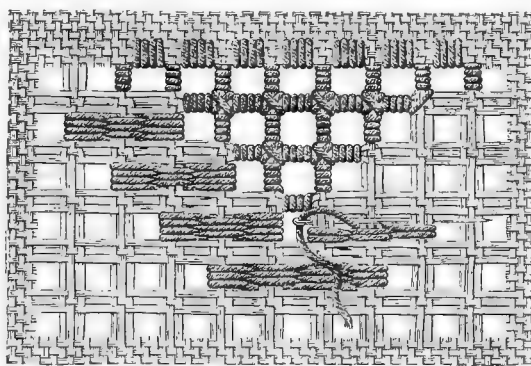


Fig. 100. Working of the darning stitch to reserve a pattern in the cut stitch. (Detail of fig. 99.)

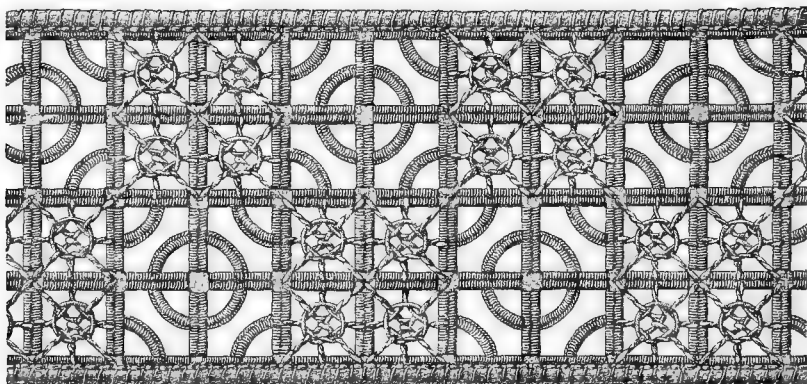


Fig. 101. Border in cut stitch. Italian Reticella style.

Materials: Fine linen, in white, D·M·C Flax thread for knitting and crochet, D·M·C Alsatia or D·M·C Alsatian thread, in white.

pattern is at all elaborate and made up of little details to cut away the threads of the linen without injuring the linen

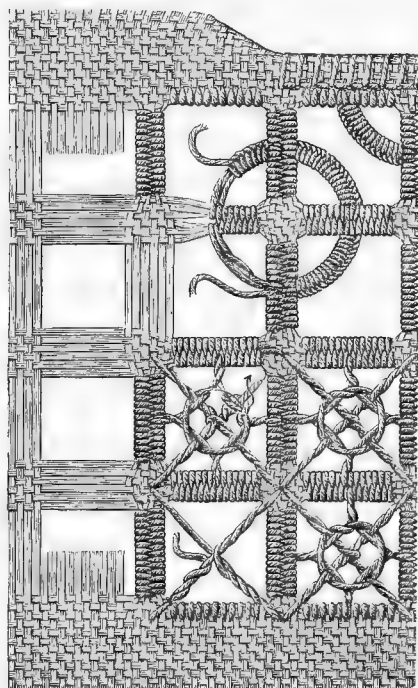


Fig. 102. Detail for the working of border fig. 101.

foundation. It is best therefore in such cases to withdraw the threads indicated by the pattern throughout the whole surface and after finishing all the bars draw in with the needle the threads that are wanting in the stuff. The way to remake the linen ground is shewn in fig. 98, where, more clearly to explain how the threads intersect each other, the threads of the stuff are printed light and those introduced for the linen stitch, dark. If combined with cross-stitch embroidery, the little bars should be of the same colour as the embroidery. The actual pattern in linen stitch may be worked in white or in *écru*, according to the ground on which you

are embroidering. As regards the execution of the ground see figs. 35 and 72 to 77.

**Border in cut stitch with ground of corded bars and pattern reserved in darning stitch**(figs. 99 and 100). — The stitch shewn in fig. 100 is easier and pleasanter to work than the preceding one. It is done in the same way as the darning stitch described in fig. 38, that is by taking up the bars of the stuff

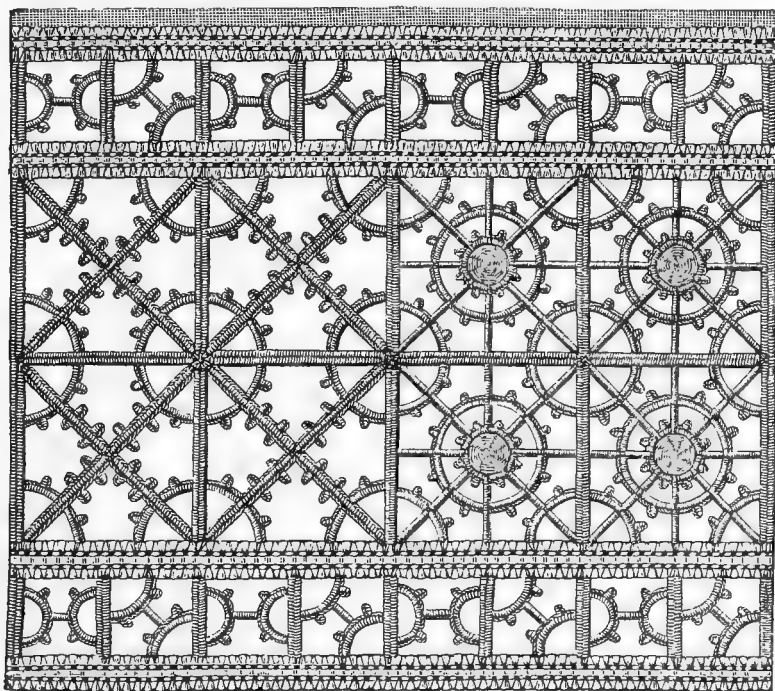


Fig. 103. Border in cut stitch. Greek Reticella style.

Materials: Fine linen, in white, D·M·C Flax thread for knitting and crochet, D·M·C Alsatia or D·M·C Alsatian thread, in white or écru.

as many times as you have dropped them. Use a loose thread in Grey blue for this filling and a more twisted coloured thread for the bars, Red brown in this case. The way to make the stitches may be clearly seen from the engraving. Here also the bars must be made first and the pattern only filled in afterwards.

The details of fig. 100 render further explanations superfluous. If the work is done on a white ground and is to be added to a white embroidery or stuff, a very refined effect will



be obtained by employing cream thread for the bars and snow-white thread for filling in the pattern which should shew up very distinctly from the ground.

**Border in cut stitch. Italian Reticella style** (figs. 101 and 102). — The variety of stitches used in this work makes it resemble lace; it is likewise known by the name of "Reticella drawn thread work". The course of the work is explained in

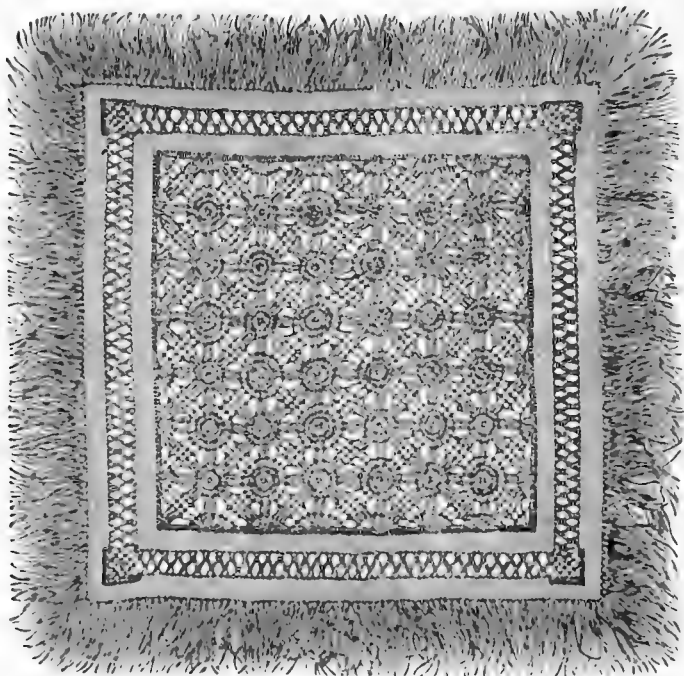


Fig. 104. Small table-cloth. Mexican drawn thread work.

Materials: Fine linen, in white, D-M-C Floss flax or flourishing thread No. 30, D-M-C Alsatia No. 30 or D-M-C Alsatian thread No. 30, in white.

fig. 102. You draw out ten threads each way, leaving six threads to serve as foundation for the bars. The threads of the cut edges are covered by a close overcasting, as in fig. 63 and a rolled hem borders the pattern top and bottom.

The rings in festoon stitch are made over three auxiliary threads, stretched from one bar to the other when they are half finished. You begin the wheels or spiders in the corner of a square, and finish them, as the arrow indicates, at the same place.

**Border in cut stitch. Greek Reticella style** (fig. 103). After all the preceding explanations, there can be no difficulty in copying this classical design of Greek origin.

In the original we counted 48 threads drawn out for the big squares leaving six for the bars.

For the narrow border we counted 21 threads removed both ways. The cut edges are corded, between the two edges of stitches four threads of linen remain forming a narrow insertion over which a cross stitch seam is made as seen in fig. 6. The long bars that cross each other in the second square are made with a double festoon, ornamented with picots (\*).

**Small table-cloth. Mexican drawn thread work**

(figs. 104 and 105). — Our engraving fig. 104 represents a particular kind of openwork on linen very popular in S. America, principally in the Spanish speaking part of the country. It is

commonly called "Mexican drawn

thread work". The following is a description of our model. After securing the inside edges by means of button-hole stitches, see fig. 62, draw out seven times twenty threads of the stuff both ways, leaving six intervals of twelve threads, so as to get a web with large empty spaces.

Then begin the embroidery at the bottom in the left hand corner, by a long diagonal stitch, to the centre of the first square of stuff, returning to the starting-point with a second

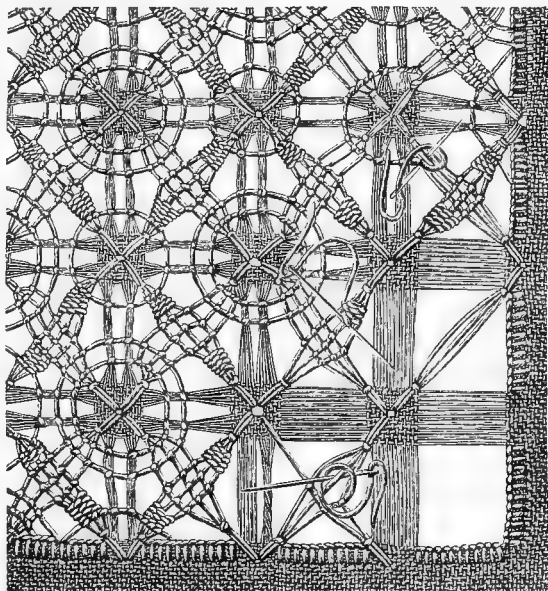


Fig. 105. Working of the openwork ground of the small table-cloth fig. 104.

(\*) See "Point lace", "Embroidery on Net, 1st and 2nd Series", and "Encyclopedia of Needlework" by TH. DE DILLMONT.

diagonal stitch; at the third diagonal stitch, you connect the two stretched threads top and bottom by a festoon stitch. All the empty spaces are successively filled in this manner by three long diagonal stitches from left to right. The second row is begun at the bottom in the right hand corner and worked like the preceding row only that you connect the stitches

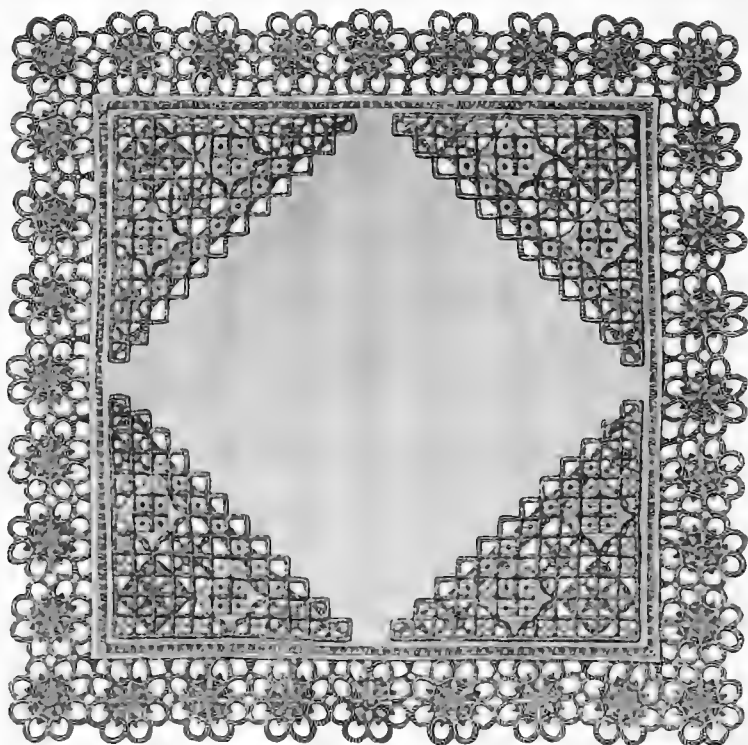


Fig. 106. Small table-cloth. Danish drawn thread work „Hedebo“.

Materials: Linen of medium coarseness, in white, D-M-C Flax thread for knitting and crochet No. 30 or D-M-C Alsatia No. 40, in white.

together wherever the threads cross each other. (See the explanatory detail, fig. 105.) When the whole ground is covered in this manner, you work the little leaves in darning stitch, hiding the thread on the wrong side, at the back of the squares of stuff. Lastly you add the rings made of foundation threads and knots in interverted chain stitch. Those that touch the little leaves in darning stitch are made in a single row; the others, the larger ones that surround the

squares of stuff without ornament, take two rows. For the outside decoration, leave a strip of stuff about 2 inches wide ornamented by an openwork insertion, see fig. 26, then having edged the outside border of the linen strip with the stitch fig. 3, draw out the horizontal threads to a depth of  $1\frac{1}{2}$  inches to form the fringes.

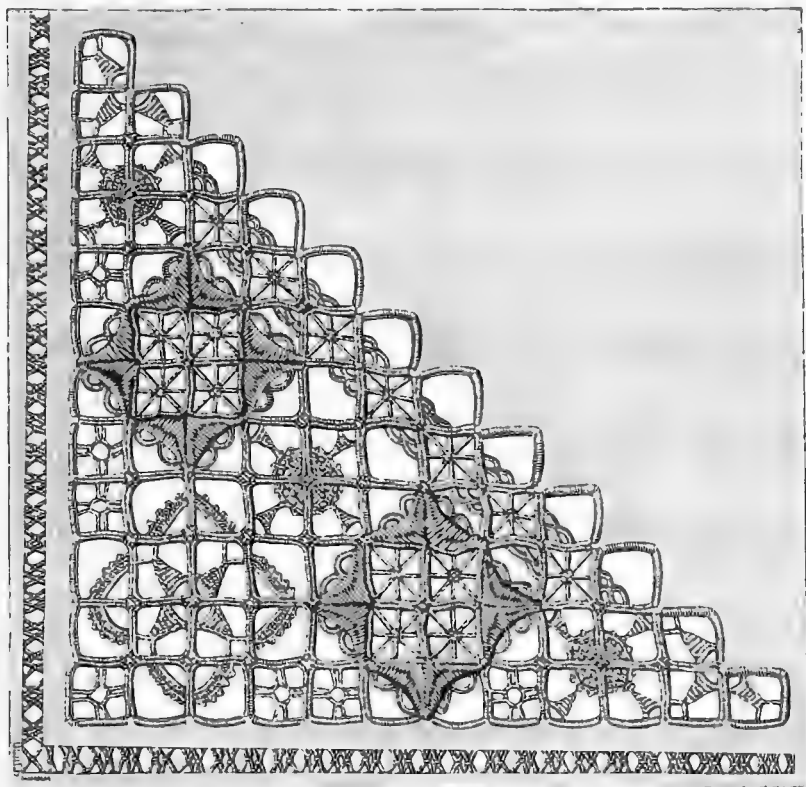


Fig. 107. A quarter of the small table-cloth fig. 106. Reduced by one third.

**Small table-cloth. Danish drawn thread work "Hedebo"** (figs. 106 and 107). — This is a specimen of drawn work of Danish origin, called "Hedebo", a small table-cloth adorned with triangles of handsome openwork, bordered with a narrow insertion and needle-made lace.

For the foundation for the triangles, cut twelve times twenty-eight threads of the stuff, leaving eleven intervals of

twelve threads, and then festoon the edges. The web of thread is to be converted into bars in darning stitch, see also figs. 37 and 79, and the actual pattern is to be executed bit by bit as you complete the bars. The model shews three big stars; the two side ones consist of eight triangles in darning stitch, worked over a thread stretched diagonally round a centre formed of four spiders; the corner star consists of four little pyramids and semicircles in button-hole stitch ornamented with picots, besides different spiders formed by overcast bars.

For the small insertion draw out fifteen threads of the stuff; the disengaged threads are connected by overcasting stitches, as shewn in the engraving. For the lace we refer our workers to the chapter on Needle-made laces in the "Encyclopedia of Needlework" by Th. de Dillmont, figs. 958 and 959.

In addition to the plates in this album, a large selection of patterns for drawn thread work will be found in the following publications of the D·M·C Library: *Drawn thread work, II Ind Series, Openwork Embroideries* and *Works of various kinds*.

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*Those who wish for more complete instructions as regards the execution of the  
patterns contained in DRAWN THREAD WORK  
or the materials mentioned in the same, have only to adress themselves  
to the firm of*

**COMPTOIR ALSACIEN DE BRODERIE**  
**anc<sup>t</sup> TH. DE DILLMONT, MULHOUSE (France)**

*where the necessary information will be immediately supplied.*

# Drawn Thread Work

1st Series

Plates I to XX.

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## Directions for working the pattern on Plate I:

Ground of wide and narrow stripes for curtains and window-blinds, worked on coarse tammy cloth  
with D·M·C Pearl cotton (Coton perlé) No. 3 and  
D·M·C Knotting cotton (Fil à pointer) Nos. 10 and 20.  
(See explanatory details, figs. 10, 15 and 18.)

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Count 9 horizontal threads for the single rows and 15 for the double rows of scallops in flat stitch embroidered with D·M·C Pearl cotton (Coton perlé) No. 3.

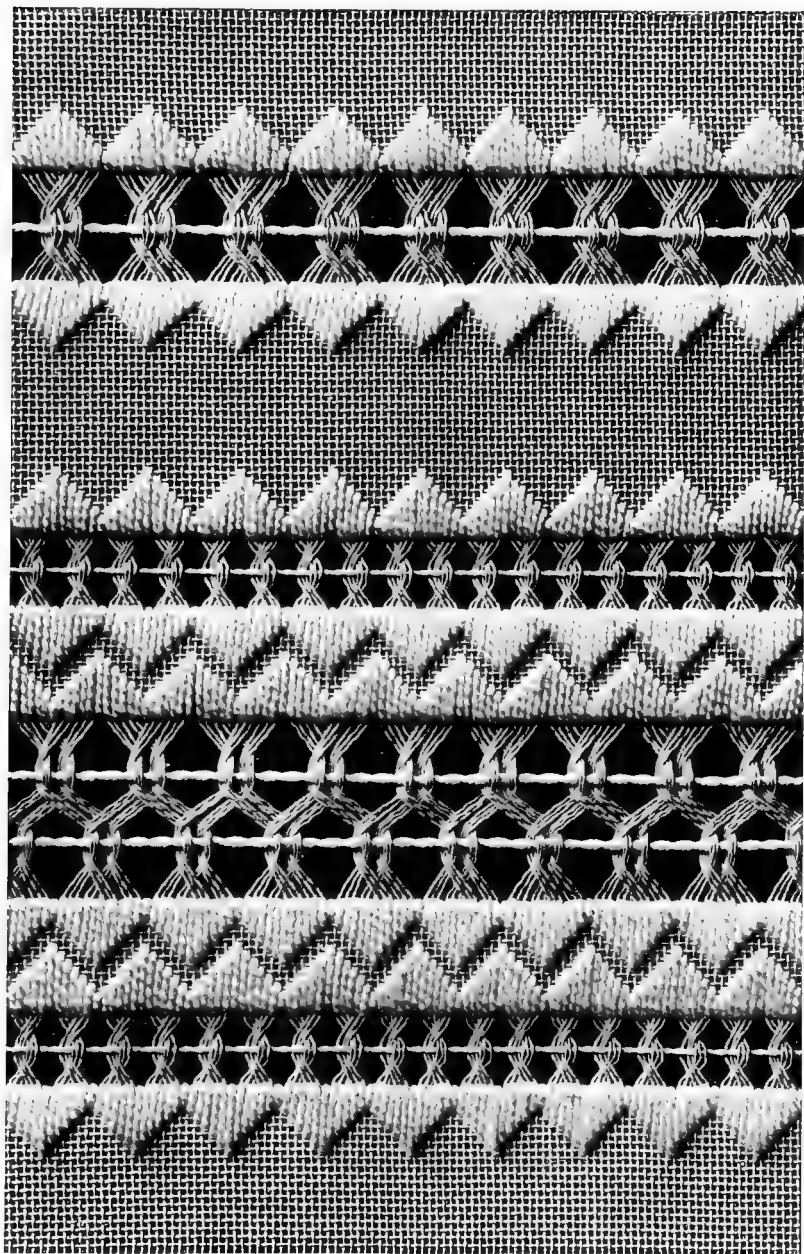
Draw out 10 horizontal threads in the big border for the narrow insertions, 28 for the wide one and 16 for the insertion in the narrow border.

The interverted clusters consist of three threads of the stuff. The thread that is run through the wide insertions is a cord of two threads of D·M·C Knotting cotton (Fil à pointer) No. 10, twisted together, the one that runs through the narrow insertions is a cord made of two threads of D·M·C Knotting cotton (Fil à pointer) No. 20.

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DRAWN THREAD WORK · 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme  
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## Directions for working the pattern on Plate II:

Ground with border for little table-cloths and tray-cloths,  
worked on linen of medium coarseness  
with D·M·C Special stranded cotton (Mouliné spécial) No. 25  
and D·M·C Special crochet cotton (Cordonnet  
spécial) No. 25.  
(See explanatory details, figs. 4, 6, 46, 50, 63, 84 and 85).

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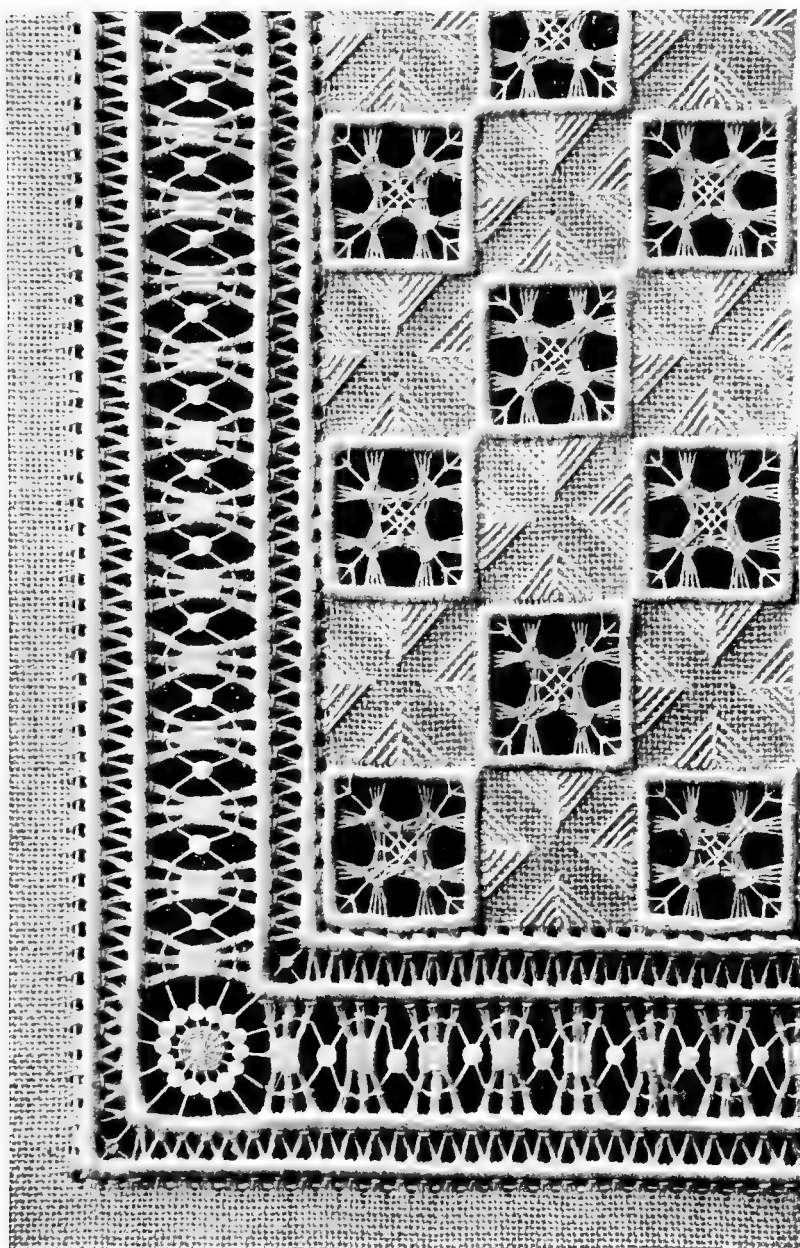
Embroider the straight outside lines over 3 threads of the stuff with two threads of D·M·C Special stranded cotton (Mouliné spécial) No. 25.

Draw out 5 threads for the narrow insertions in serpentine lines and 18 threads for the wide insertion; the clusters are formed of 4 threads of the stuff. In the inside of the squares draw out 4 threads both ways and leave twice 4 intermediate threads.

Do the needlework with D·M·C Special crochet cotton (Cordonnet spécial) No. 20, with the exception of the connecting together of the clusters which is done with D·M·C Special stranded cotton (Mouliné spécial) No. 25.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme

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## Directions for working the pattern on Plate III:

Border with knotted fringe for chamber-towels, dresser-cloths  
and sideboard covers, worked  
on linen of medium coarseness with D·M·C Special crochet  
cotton (Cordonnet spécial) Nos. 3 and 20.  
(See explanatory details, figs. 25, 50 and 84.)

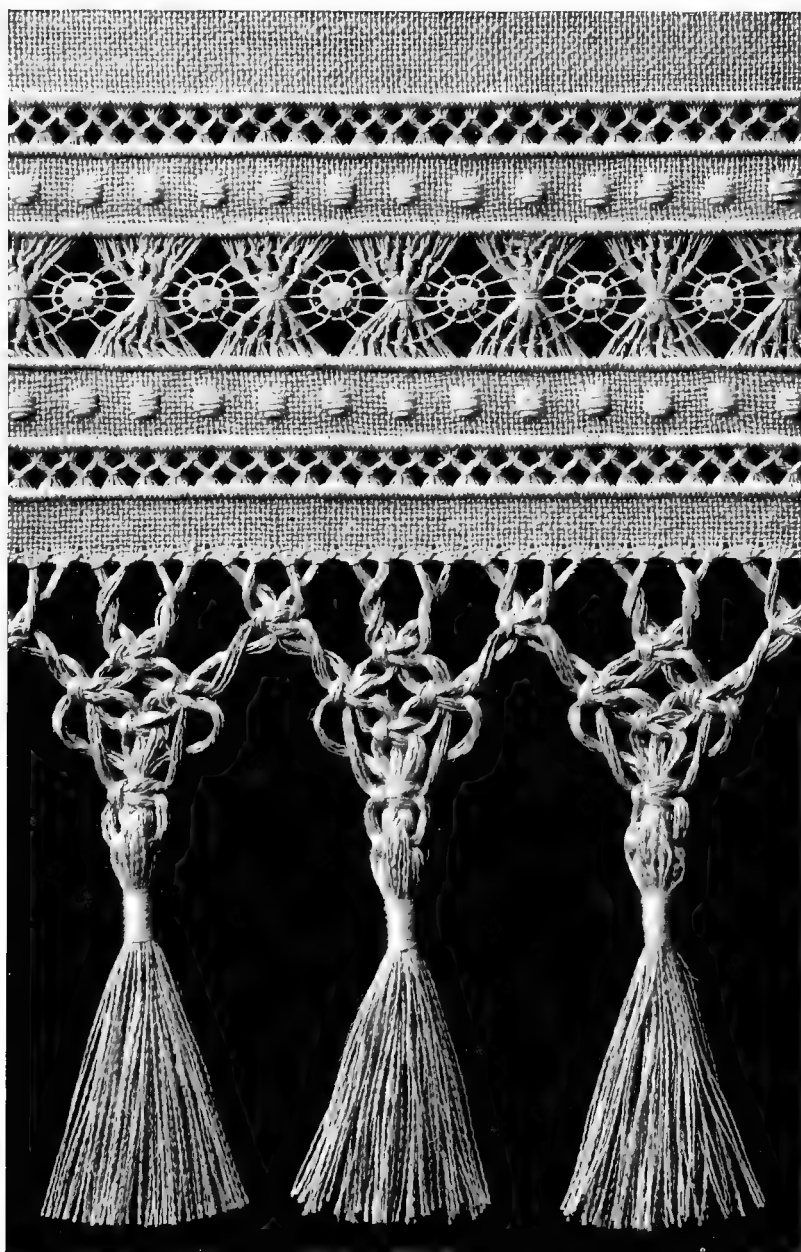
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Embroider the straight lines over 3 threads of the stuff with  
D·M·C Special crochet cotton (Cordonnet spécial) No. 20.

Draw out 8 threads for the narrow insertions, the clusters  
of which number 6 threads, and 24 threads for the wide in-  
sertion in which the clusters are formed of 3 threads of the  
stuff. The two rows of dots embroidered with D·M·C Special  
crochet cotton (Cordonnet spécial) No. 3 take 12 horizontal  
threads, the border turned to the fringe also takes 12 threads.

The needlework is done with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 20.

DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme

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## Directions for working the pattern on Plate IV:

Part of a sofa-veil, worked on coarse tammy cloth with double threads with D·M·C Special crochet cotton (Cordonnet spécial) Nos. 1, 2 and 10.  
(See explanatory details, figs. 5, 30, 37 and 71.)

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Embroider the rows of four-sided stitches over 3 threads of the stuff with D·M·C Special crochet cotton (Cordonnet spécial) No. 10.

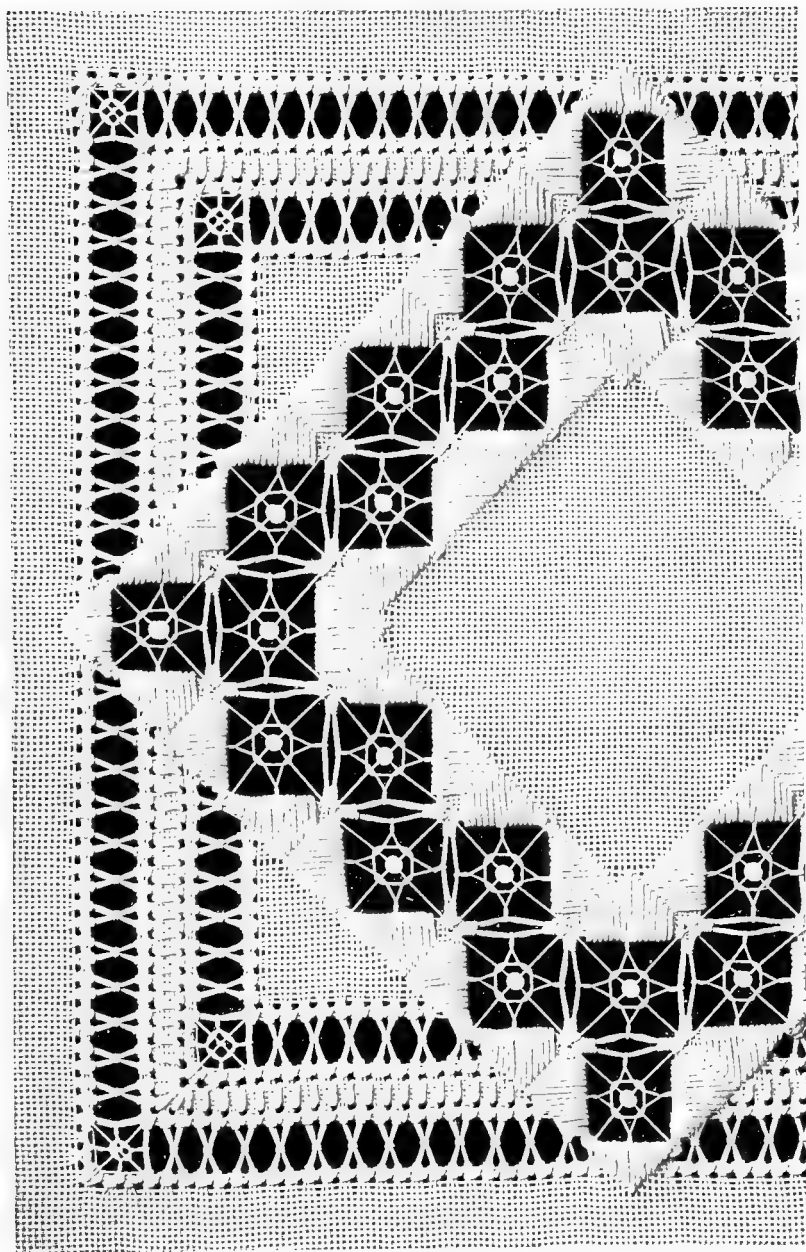
Draw out twice 7 threads for the little crossed insertions, and leave 5 threads between for the strip of tammy cloth to be covered with vertical stitches made with D·M·C Special crochet cotton (Cordonnet spécial) No. 1.

Embroider the triangular frame with D·M·C Special crochet cotton (Cordonnet spécial) No. 2.

Draw out 14 threads for the empty squares and leave 6 threads for the intermediate bars.

Do the needlework with D·M·C Special crochet cotton (Cordonnet spécial) No. 10.

DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme

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## Directions for working the pattern on Plate V:

Border with corner, for table-napkins and tray-cloth,  
worked on coarse tammy cloth with double threads with  
D·M·C Special crochet cotton (Cordonnet spécial)

Nos. 2, 10 and 20.

(See explanatory details, figs. 8, 37, 90 and 91.)

---

Embroider the scalloped outside edge in darning stitch with  
D·M·C Special crochet cotton (Cordonnet spécial) No. 2 over  
7 threads of the stuff.

Draw out twice 16 horizontal threads leaving 6 threads of the  
stuff between. Draw out 16 vertical threads leaving alternately  
6 and 12 threads between.

Do the needlework with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 10 and the connecting outlines in  
Russian stitch with D·M·C Special crochet cotton (Cordonnet  
spécial) No. 20.

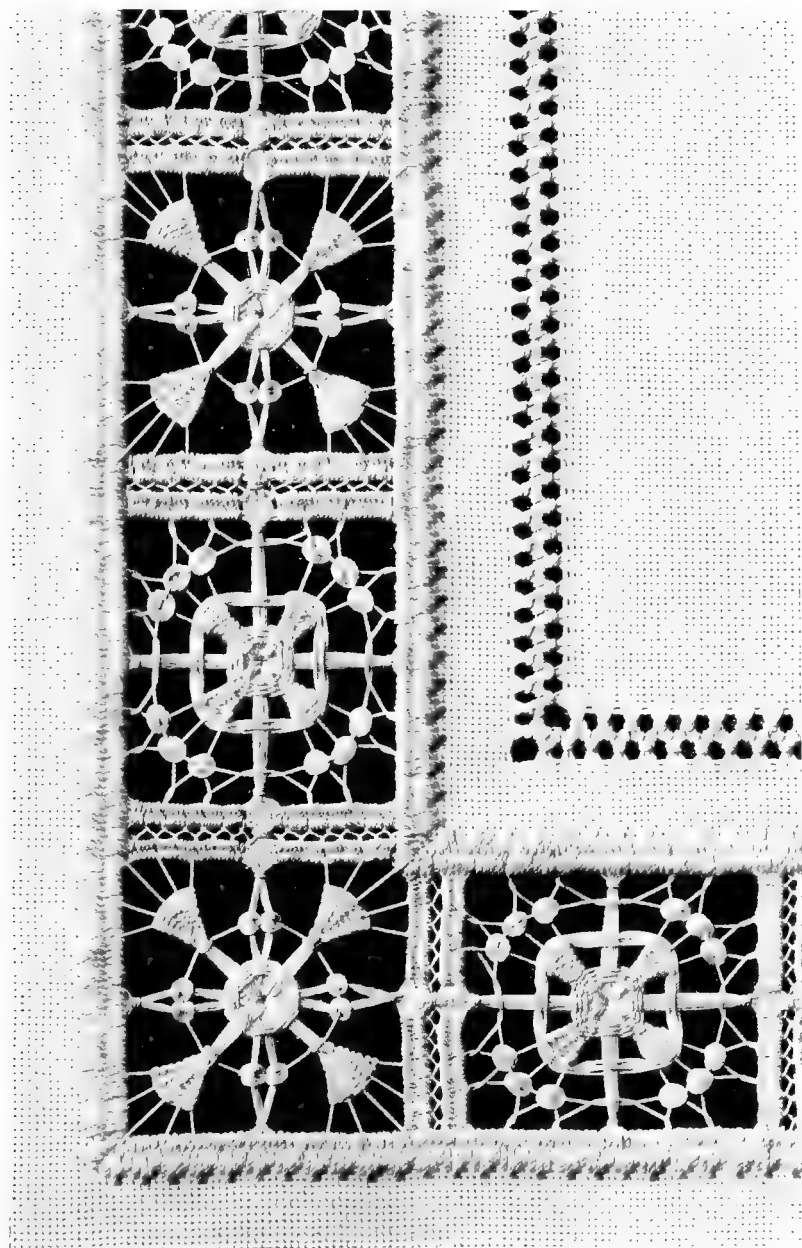
In the inside, leave an interval of 10 threads, draw out twice  
2 threads leaving 3 threads between.

Make the openwork seam over clusters of 4 threads.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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## Directions for working the patterns on Plate VI:

Four rivières for toilette articles, worked on coarse linen  
with double threads with D·M·C Pearl cotton (Coton perlé)

No. 3 and D·M·C Special crochet cotton

(Cordonnet spécial) Nos. 2 and 3.

(See explanatory details, figs. 5, 6, 7, 10, 22, 27, 31, 37 and 38.)

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First rivière — Draw out 8 threads in the middle, leave 2 threads top and bottom for the two rows of crossed stitches and draw out 1 thread.

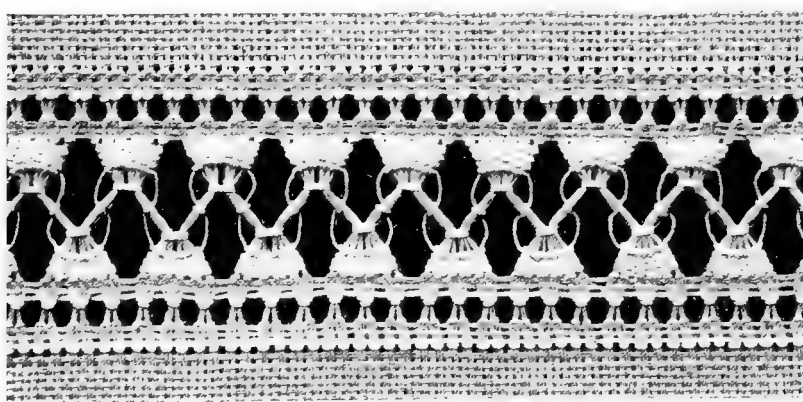
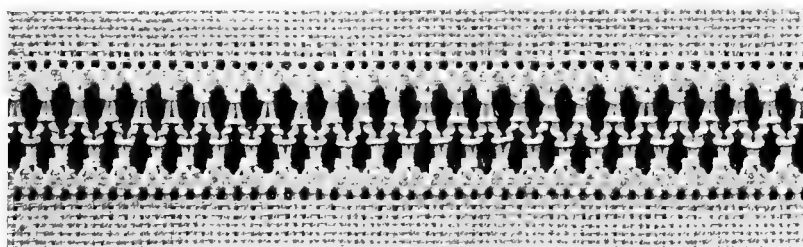
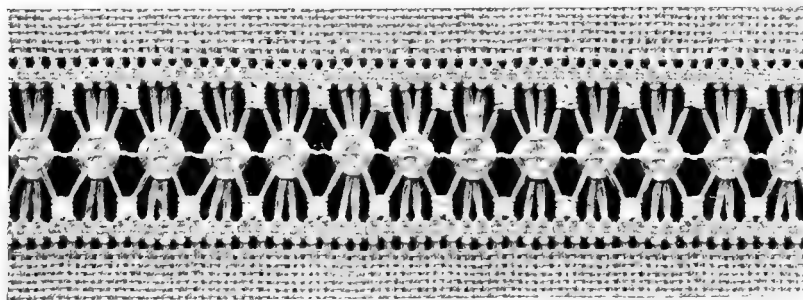
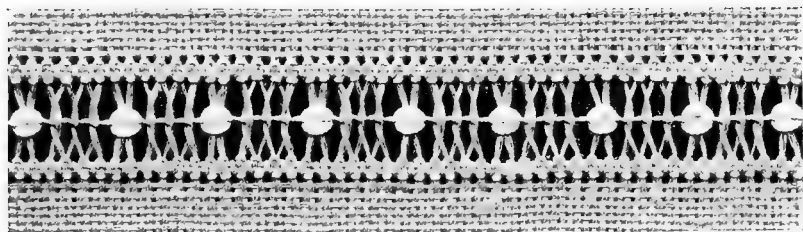
Second rivière — Draw out 14 threads in the middle, leave 3 threads top and bottom for the rows of four-sided stitches worked over 3 threads in height and 2 threads in width and draw out 1 thread.

Third rivière — Draw out 10 threads in the middle, leave 2 threads top and bottom for the two rows of four-sided stitches and draw out 1 thread.

Fourth rivière — Draw out 18 threads in the middle, leave 3 threads on each side, then draw out 3 threads at the top and bottom, leave 3 more threads and draw out 1 thread. The crossed stitches are done over 2 threads in width and 3 threads in height.

Use the D·M·C Special crochet cotton (Cordonnet spécial) No. 3 for the lace stitches, the D·M·C Special crochet cotton No. 2 for the waved line in the third rivière and the D·M·C Pearl cotton (Coton perlé) No. 3 for the darned motifs in the fourth rivière.

## DRAWN THREAD WORK — 1st Series



For working, use the **D.M.C Cotton and Flax threads**

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## Directions for working the patterns on Plate VII:

Two borders for curtains and sash-blinds,  
worked on coarse tammy cloth with D·M·C Special crochet cotton  
(Cordonnet spécial) Nos. 3 and 20 and D·M·C Pearl cotton  
(Coton perlé) No. 3.  
(See explanatory details, figs. 22, 37 and 38.)

---

First border — Draw out 24 threads for the wide rivière, leave 10 threads, then draw out 12 threads top and bottom.

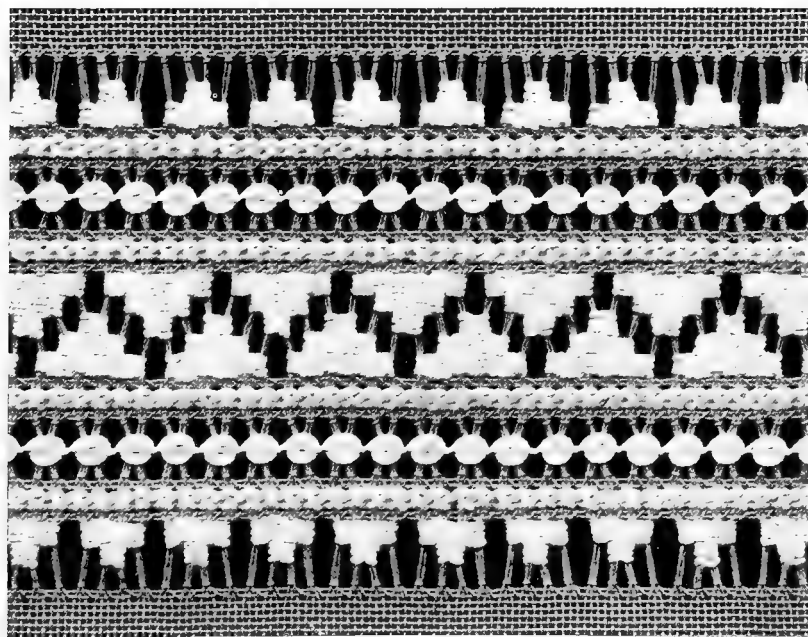
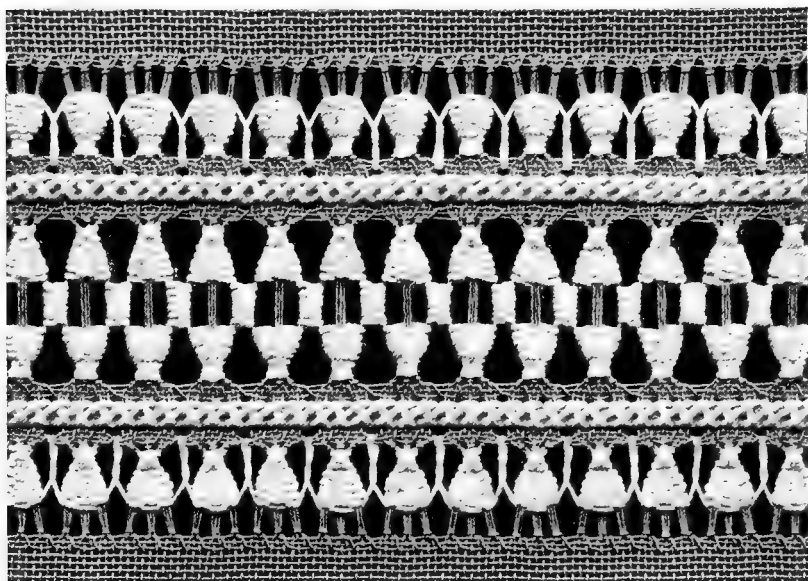
The clusters number 3 threads and are held together with D·M·C Special crochet cotton (Cordonnet spécial) No. 20. Work all the other stitches with D·M·C Pearl cotton (Coton perlé) No. 3.

Second border — Draw out 15 threads for the wide rivière, leave 7 threads top and bottom, draw out 8 threads, leave 7 threads and draw out 9 more threads. The clusters consist of 3 threads and are fastened with D·M·C Special crochet cotton (Cordonnet spécial) No. 20.

Work the wheels with D·M·C Special crochet cotton (Cordonnet spécial) No. 3, all the other stitches with D·M·C Pearl cotton (Coton perlé) No. 3.

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## DRAWN THREAD WORK -- 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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## Directions for working the patterns on Plate VIII:

Three borders for table- and house-linen, worked on linen of medium coarseness with D·M·C Special crochet cotton (Cordonnet spécial) No. 3 and D·M·C Pearl cotton

(Coton perlé) No. 3.

(See explanatory details, figs. 5, 22, 23, 37, 38, 63, 81, 82, 84 and 85.)

First border — Work the rows of vertical and four-sided stitches over 3 horizontal threads. Draw out 35 horizontal threads, then in the direction of the length leave alternately 28 threads and cut 8 threads.

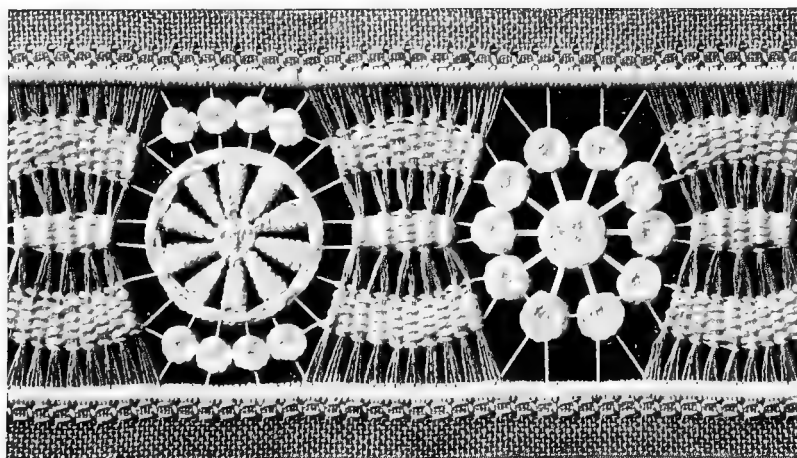
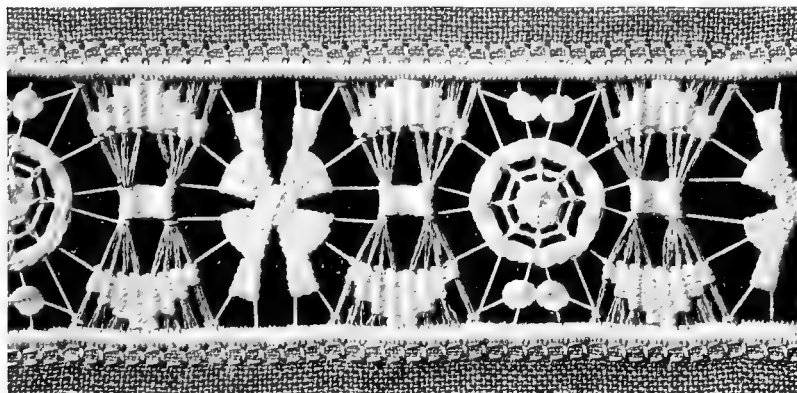
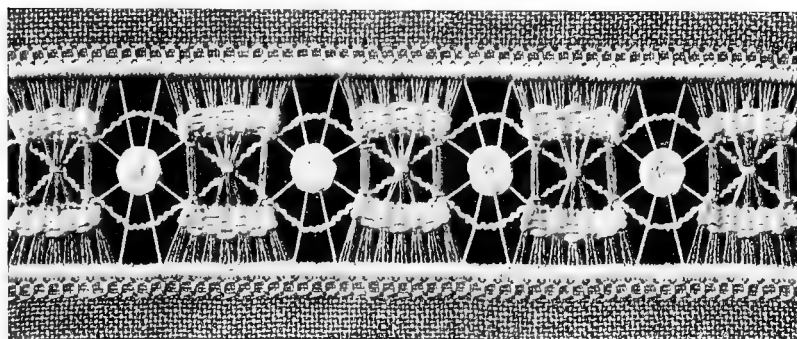
Second border — Work the rows of vertical stitches over 4 horizontal threads, the rows of four-sided ones over 3 horizontal and 4 vertical threads. Draw out 45 horizontal threads, then in the direction of the length, leave alternately 32 threads and cut 20.

Third border — Work the rows of vertical stitches over 4 horizontal threads, the rows of four-sided ones over 3 horizontal and 4 vertical threads. Draw out 60 horizontal threads, and then in the direction of the length, leave alternately 40 threads and cut 25.

Do all the work with D·M·C Special crochet cotton (Cordonnet spécial) No. 3, excepting the thick parts in darning stitch which are done with D·M·C Pearl cotton (Coton perlé) No. 3.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C** Cotton and Flax threads

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## Directions for working the patterns on Plate IX:

Two grounds for cushions, pincushions, chair-backs  
and table-centres,  
worked on linen of medium coarseness with D·M·C Pearl cotton  
(Coton perlé) No. 8 and D·M·C Special crochet cotton  
(Cordonnet spécial) No. 10.  
(See explanatory details, figs. 38, 63, 83, 84 and 85.)

---

First ground — Do the framing of the figures with D·M·C Pearl cotton (Coton perlé) No. 8 over 3 threads of the stuff and draw out 20 threads both ways inside the squares, leaving an interval of 8 threads between the figures. Work the ornamental figures with D·M·C Special crochet cotton (Cordonnet spécial) No. 10.

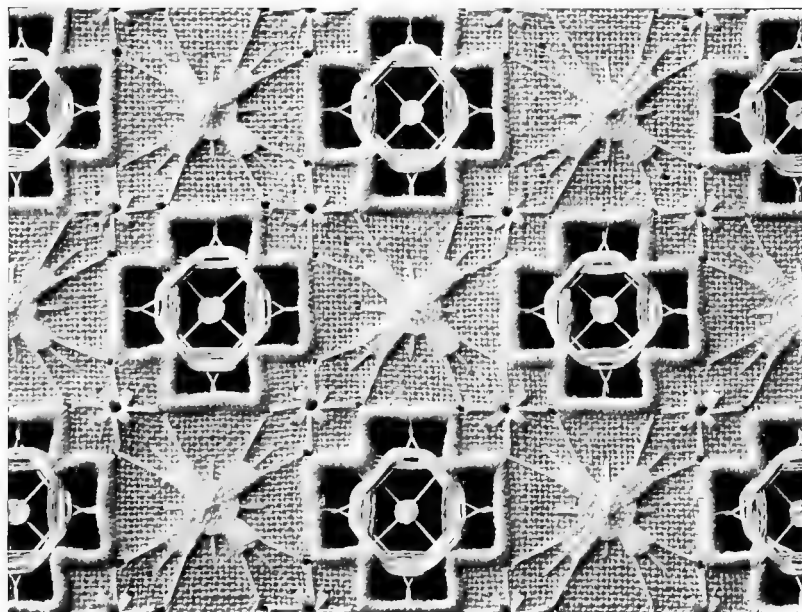
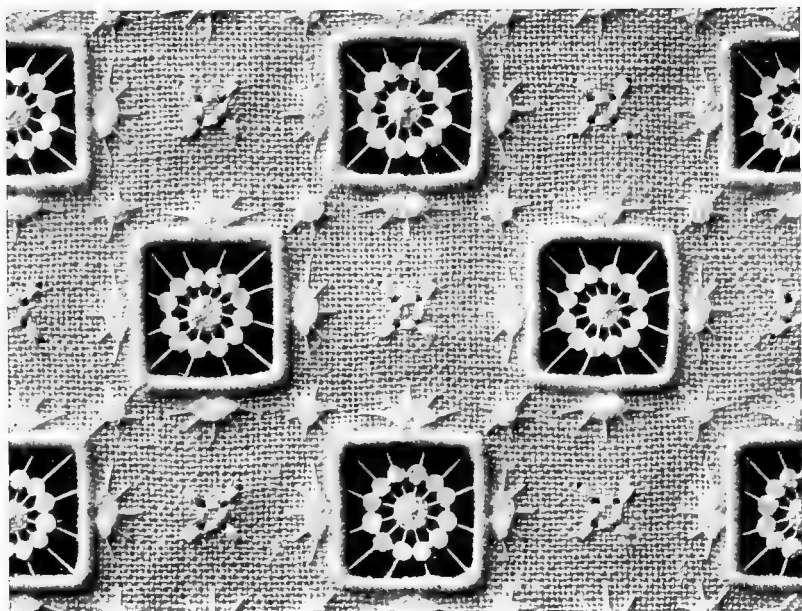
Second ground — Do the framing of the figures with D·M·C Pearl cotton (Coton perlé) No. 8 over 3 threads of the stuff. For the big empty space in the middle, draw out 12 threads both ways, leave 3 threads between and draw out 5 threads.

Do the ornamental figures with D·M·C Special crochet cotton (Cordonnet spécial) No. 10.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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**Directions for working the pattern  
on Plate X:**

Ground for cushions and chair-backs, worked on coarse linen  
with double threads with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 3.  
(See explanatory details, figs. 3, 6, 23, 37 and 38.)

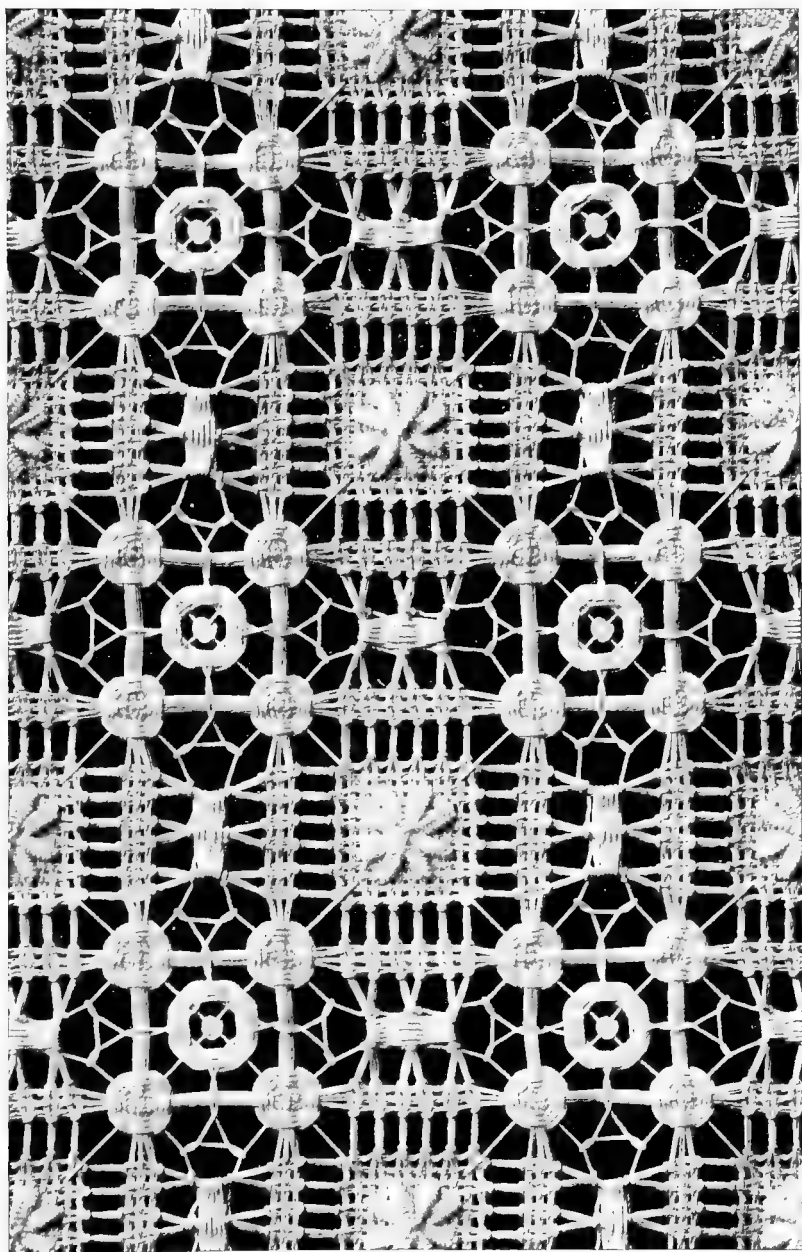
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Leave 12 threads for the big squares of linen, draw out 3  
threads for the narrow insertions, leave 3 for the strips of  
stuff and draw out 9 for the wide insertions.

The clusters consist of 2 threads of the stuff.

Do all the embroidery with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 3.

DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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## Directions for working the pattern on Plate XI:

Border with corner for table-cloth and napkins,  
worked on linen of medium coarseness with D·M·C Pearl cotton  
(Coton perlé) Nos. 5 and 8 and  
D·M·C Special crochet cotton (Cordonnet spécial)  
Nos. 1 and 5.  
(See explanatory details, figs. 10, 35, 38 and 63.)

Do the rows of flat stitches that border the work with D·M·C Pearl cotton (Coton perlé) No. 8 over 3 threads of the stuff.

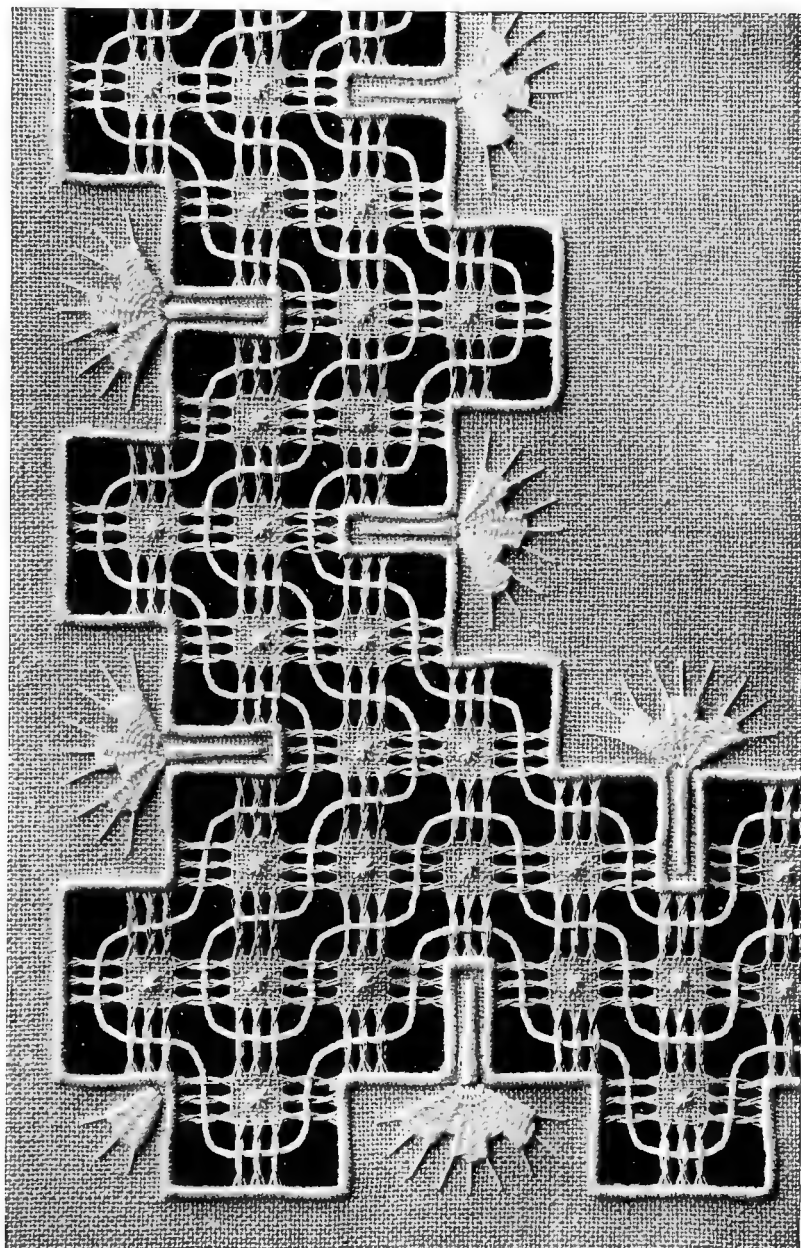
Draw out 12 threads of the stuff both ways for the openwork parts and leave 12 for the squares of linen in which you embroider the little squares with D·M·C Special crochet cotton (Cordonnet spécial) No. 5.

Take D·M·C Special crochet cotton (Cordonnet spécial) No. 1 for the thread that runs through the interverted clusters, composed of 4 threads each, and D·M·C Special crochet cotton (Cordonnet spécial) No. 5 for the threads that form the skeleton of the flowers in darning stitch, which are worked in D·M·C Pearl cotton (Coton perlé) No. 5.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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## Directions for working the patterns on Plate XII:

Insertion and scalloped edge for table-linen, worked on linen of medium coarseness with D·M·C Pearl cotton (Coton perlé) No. 8 and D·M·C Special crochet cotton (Cordonnet spécial) Nos. 3 and 10.  
(See explanatory details, figs. 30, 35, 38, 63, 67 and 93.)

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Insertion — Make the straight rows over 3 threads of the stuff, with D·M·C Pearl cotton (Coton perlé) No. 8. Leave 24 threads for the squares in the middle of the border, then draw out 24 threads above and below and leave 12; in length, leave 24 threads and cut 24 alternately.

Count 12 threads for the middle clusters and 6 each time for the outside clusters.

Take D·M·C Special crochet cotton (Cordonnet spécial) No. 10 for the threads to be stretched across the empty spaces and D·M·C Pearl cotton (Coton perlé) No. 8 for the parts in darning stitch.

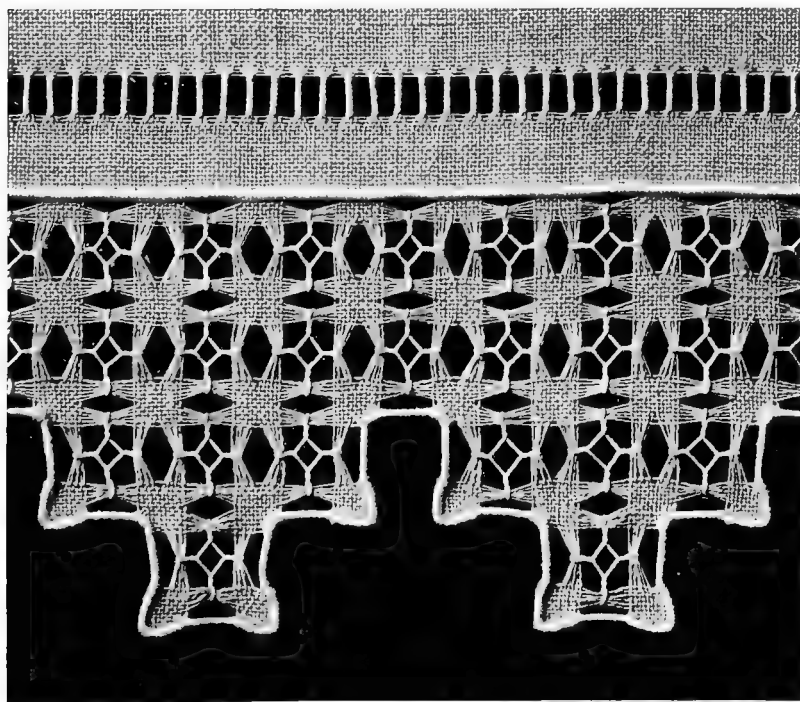
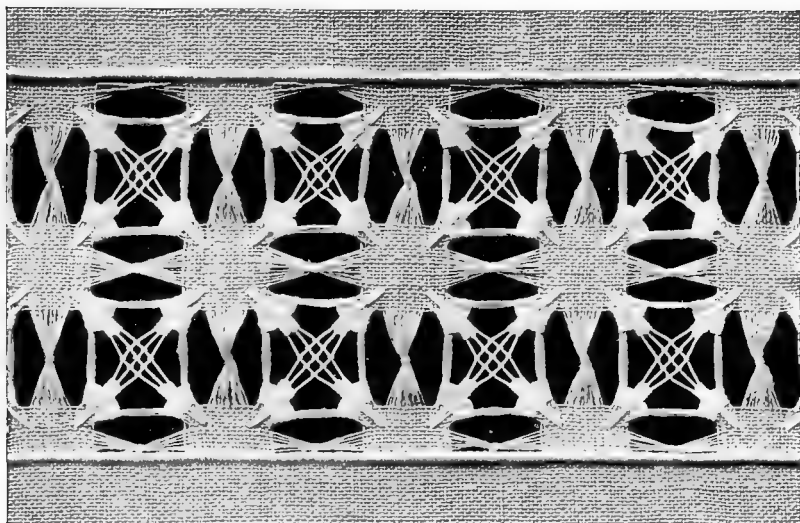
Scalloped edge — Work the right row over 3 threads of the stuff, leave 6 threads, then draw out 5 times 12 threads and leave four times 12; in length, leave 12 threads and cut 12 alternately. Work the scalloped edge alternately over the clusters of 6 threads and over 3 threads of the stuff, with D·M·C Pearl cotton (Coton perlé) No. 8.

Make the loop stitches over the clusters of 6 threads with D·M·C Special crochet cotton (Cordonnet spécial) No. 3.

Leave 18 threads at the top, then draw out 8 for the insertion of little bars; these latter are corded over 6 threads with D·M·C Special crochet cotton (Cordonnet spécial) No. 10.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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## Directions for working the pattern on Plate XIII:

Scalloped border with knotted fringe for table-cloth and chamber-towels, worked on coarse linen with double threads with D·M·C Pearl cotton (Coton perlé) No. 5 and D·M·C Special crochet cotton (Cordonnet spécial) No. 10 (See explanatory detail, fig. 30.)

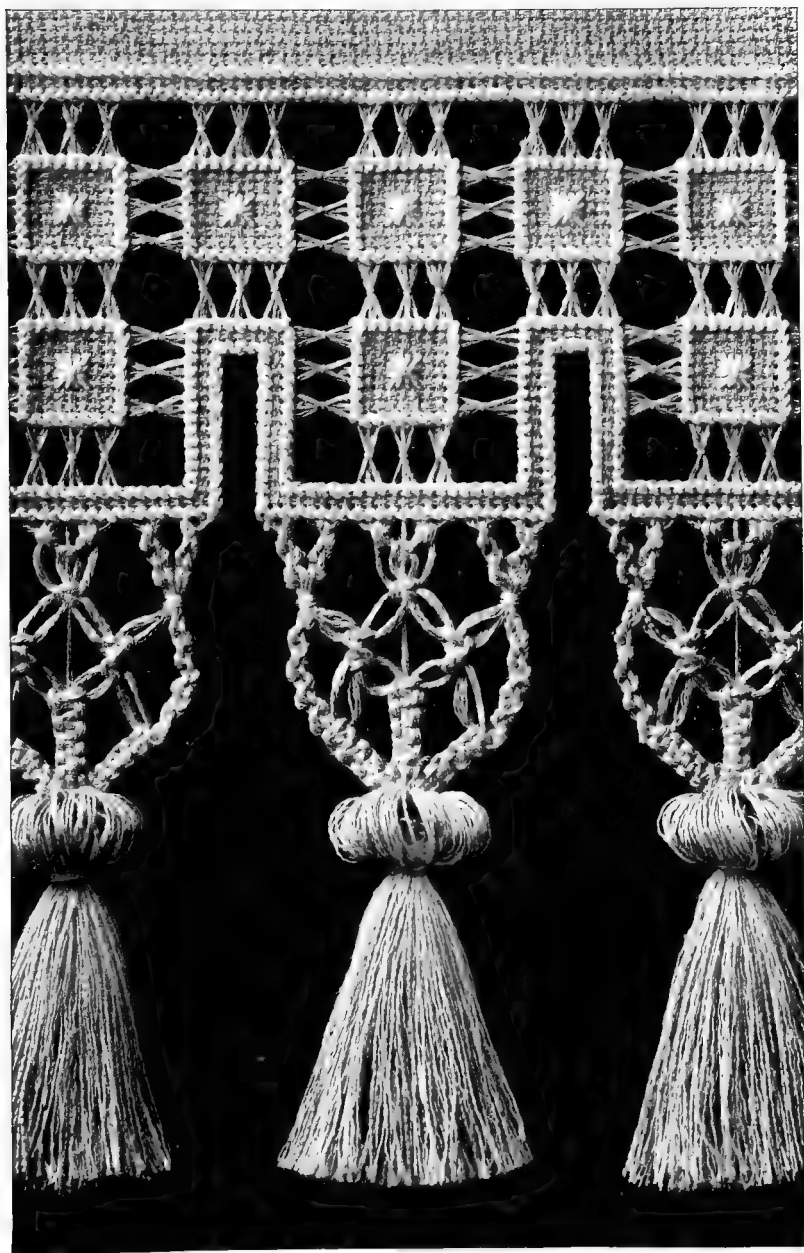
Work all the lines of knotted stitch over a quadruple thread of the stuff, the stars over 3 threads with D·M·C Pearl cotton (Coton perlé) No. 5.

Draw out 5 threads for all the openwork parts, leave 9 threads for the linen squares and 3 for the big scallops of the edge. Count 3 quadruple threads for the clusters which are knotted with D·M·C Special crochet cotton (Cordonnet spécial) No. 10.

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DRAWN THREAD WORK - 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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## Directions for working the pattern on Plate XIV:

Ground for cushions, chair-backs and work-bags, worked  
on linen of medium coarseness with D·M·C Special crochet  
cotton (Cordonnet spécial) No. 5.

(See explanatory details, figs. 5, 22, 38, 82 and 86.)

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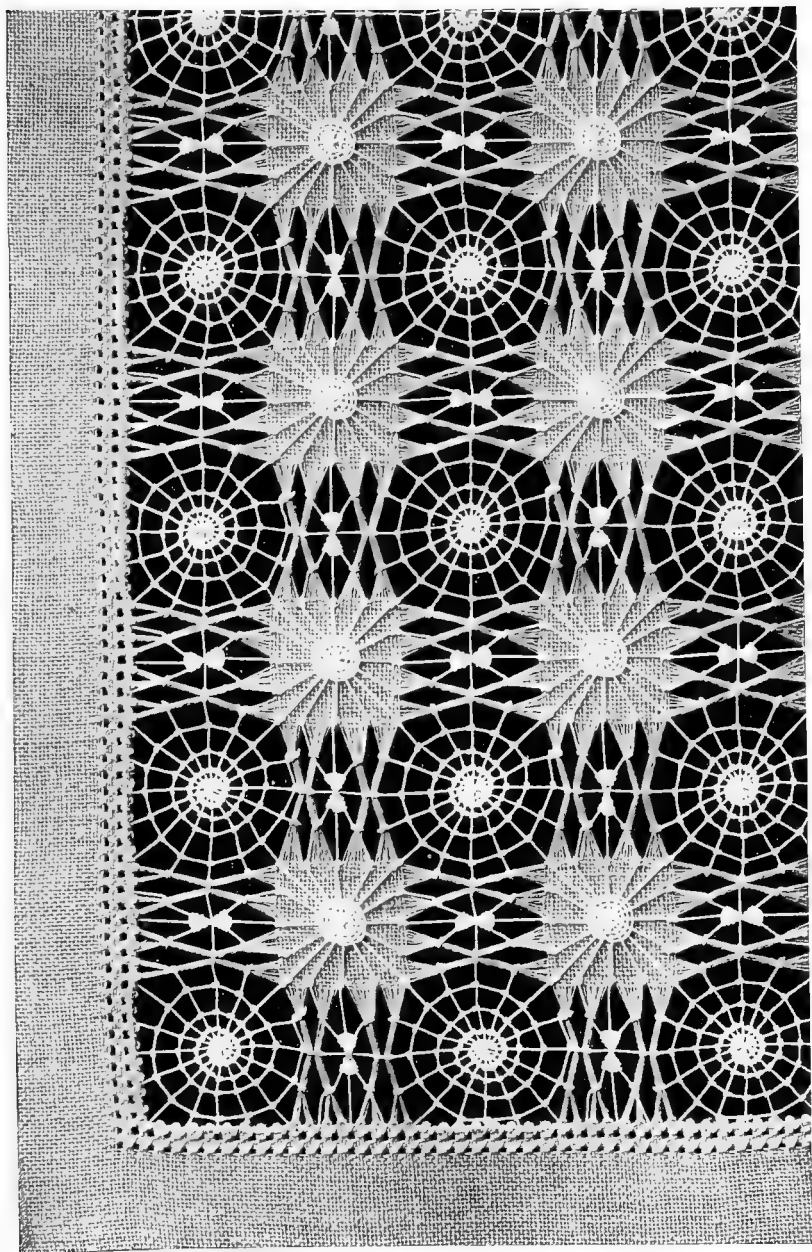
Work the two rows of four-sided stitches over 4 threads of  
the stuff.

Draw out both ways 32 threads of the stuff for the openwork  
parts and leave 32 for the linen squares.

Do all the embroidery with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 5.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

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## Directions for working the pattern on Plate XV:

Wide border for hangings and floorcloth,  
worked on coarse linen with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 2 and D·M·C Pearl cotton  
(Coton perlé) No. 5.  
(See explanatory details, figs. 3, 22, 29, 38 and 62.)

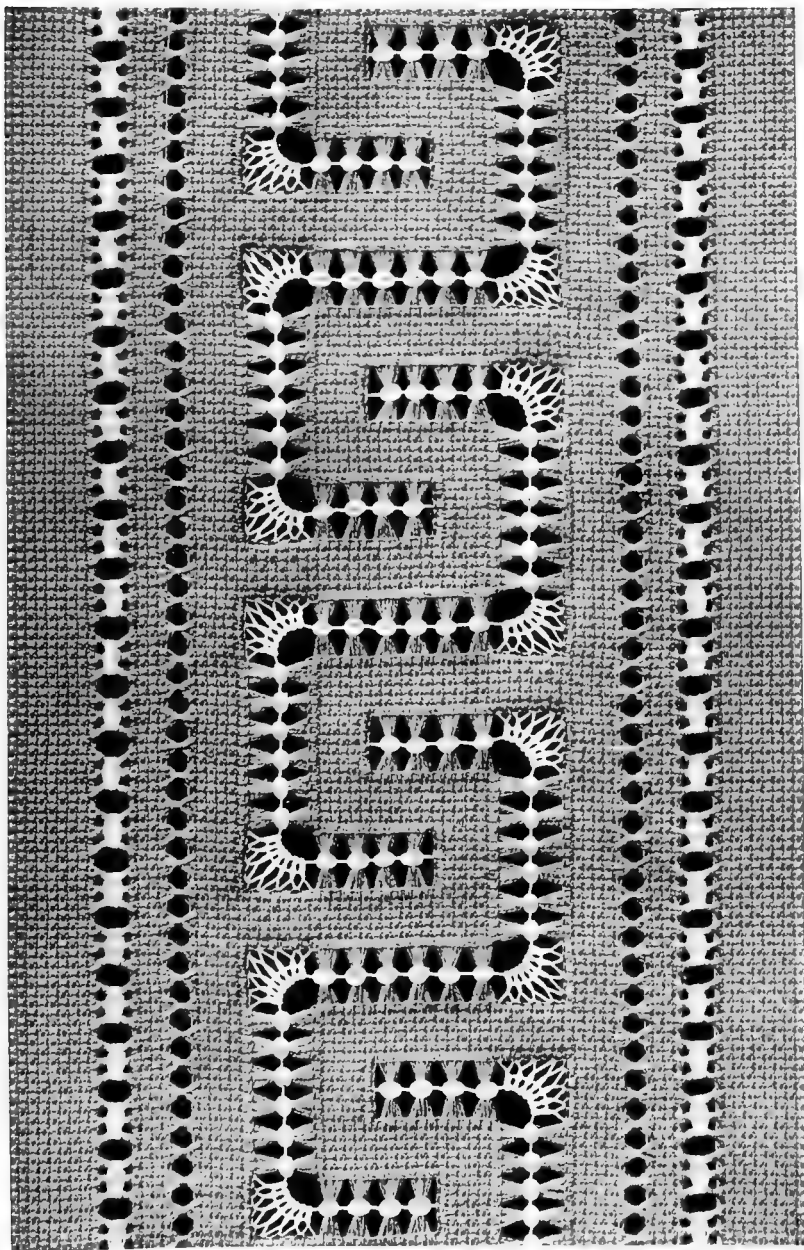
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Draw out 6 horizontal threads of the stuff for the Greek openwork, the clusters of which number 3 quadruple threads; the whole border takes 30 vertical threads. Leave 6 threads on each side, then draw out 2 for the little open rounds which are also worked with 3 quadruple threads. Leave 4 threads, draw out 3 and finish the edges by making clusters of 2 quadruple threads.

Use D·M·C Pearl cotton (Coton perlé) No. 5 the same shade as the stuff for finishing off the edges and for the little open rounds, and D·M·C Special crochet cotton (Cordonnet spécial) No. 2 for all the other stitches.

---

## DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton and Flax threads**

**DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme**  
MULHOUSE-BELFORT-PARIS

## Directions for working the patterns on Plate XVI:

Two borders with corners, for table-cover, worked  
on coarse linen with D·M·C Special crochet cotton (Cordonnet  
spécial) No. 1 and D·M·C Pearl cotton  
(Coton perlé) No. 5.

(See explanatory details, figs. 3, 29, 62 and 66.)

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First border — Draw out twice 2 threads for the outside  
and inside insertions, the clusters of which consist of 3 threads,  
and leave 2 threads between.

Count 53 threads of the stuff for the inside of the border;  
in the openworked lozenges cut five times 3 threads, leave 6  
times 3 threads, at the corners cut 2 threads more.

For the centre of the little ornamental figures cut 2 threads  
both ways. Finish off the edges and knot the clusters in the  
little insertions with D·M·C Pearl cotton (Coton perlé) No. 5,  
the shade of the stuff.

Do the lace stitches and the embroidery with D·M·C Special  
crochet cotton (Cordonnet spécial) No. 1.

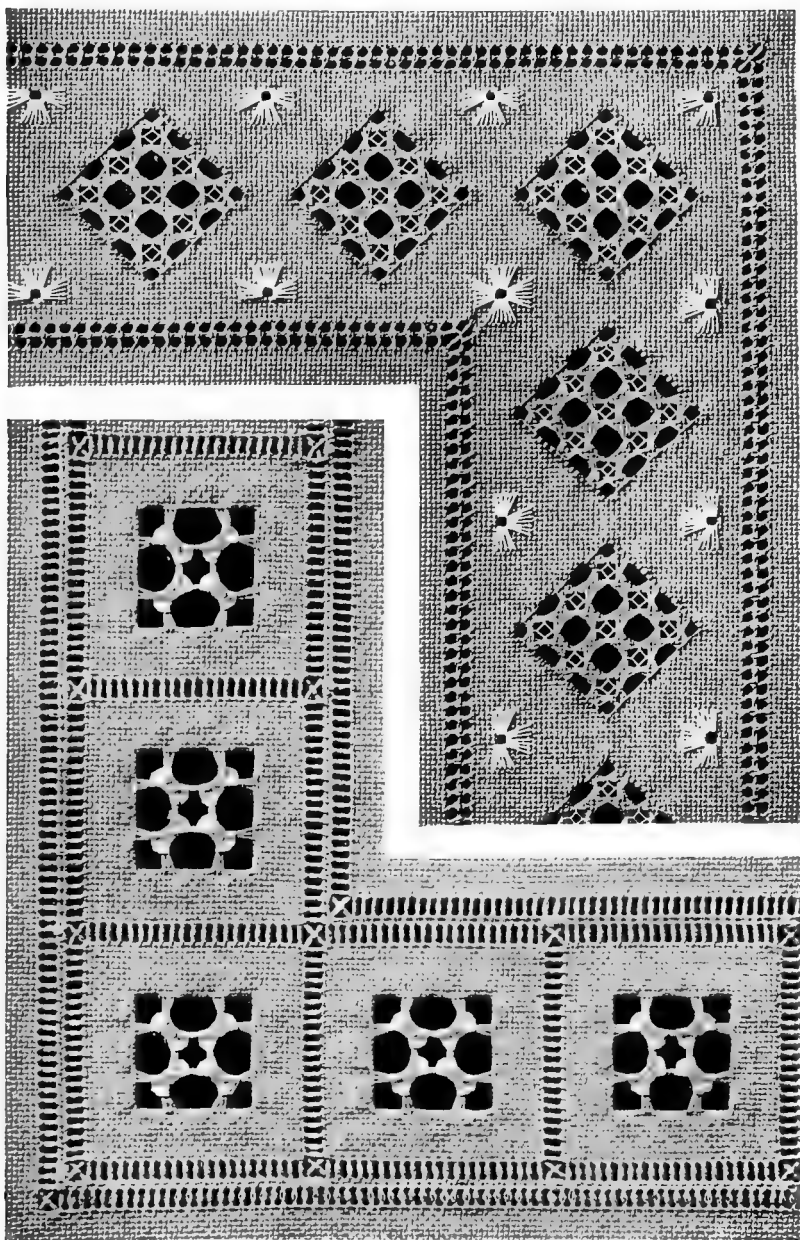
Second border — Draw out 3 times 5 quadruple threads  
and leave twice 3 threads for the square figures with button-  
holed edges.

The linen border numbers 10 threads.

Draw out 3 threads for the ladder insertions, the clusters  
in which consist of 2 quadruple threads, there will remain 2  
threads of the stuff between the 2 little insertions.

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DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme  
MULHOUSE-BELFORT-PARIS

## Directions for working the patterns on Plate XVII:

Two borders for trimming articles of dress,  
worked on fine tammy cloth with D·M·C Pearl cotton (Coton  
perlé) Nos. 5 and 8.

(See explanatory details, figs. 8, 9, 22, 38, 50, 81, 82 and 84.)

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Narrow border — Work the two rows of finishing-off  
stitches over 6 horizontal threads and 4 vertical ones with  
D·M·C Pearl cotton (Coton perlé) No. 5.

Draw out 40 threads for the openworked insertion; the  
needlework is done with D·M·C Pearl cotton (Coton perlé) No. 8,  
excepting the little horizontal bars in darning stitch, which are  
worked with D·M·C Pearl cotton (Coton perlé) No. 5.

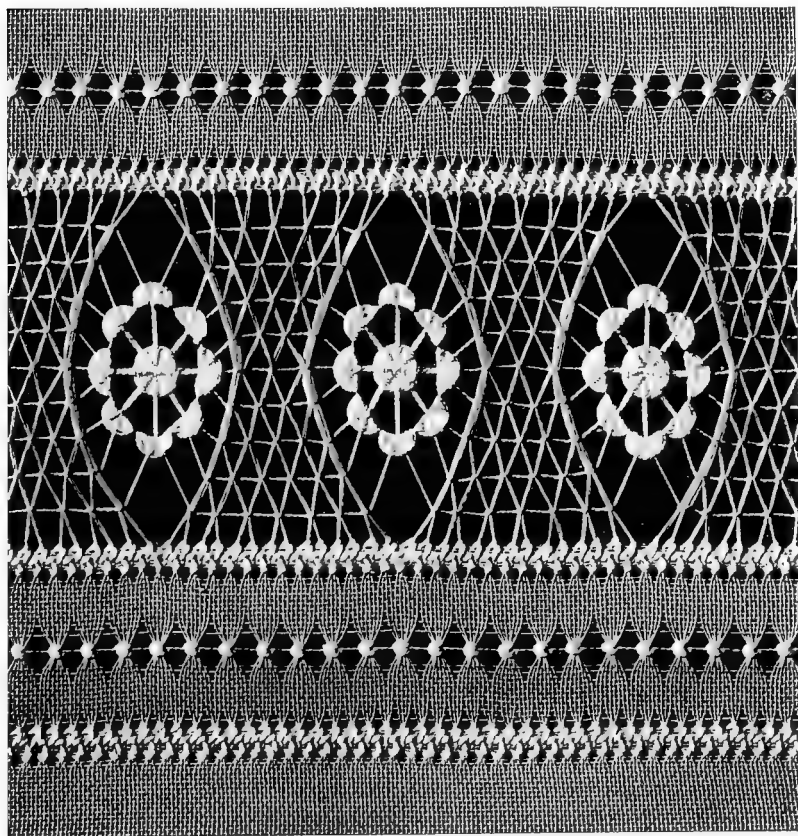
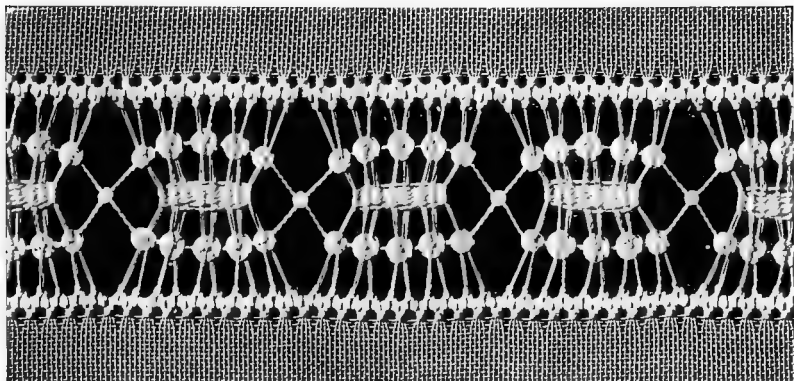
Wide border — Do the two rows of finishing-off stitches  
and the supplementary row of the hem of 6 horizontal and 4  
vertical threads, with D·M·C Pearl cotton (Coton perlé) No. 5.

Draw out 75 threads for the wide insertion and 8 for the  
narrow ones, the intermediate strips of stuff number 12 threads,  
the needlework is done with D·M·C Pearl cotton (Coton perlé)  
No. 8.

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DRAWN THREAD WORK -- 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme

MULHOUSE-BELFORT-PARIS

## Directions for working the patterns on Plate XVIII:

Border and square for table-linen, worked  
on linen of medium coarseness with D·M·C Special crochet  
cotton (Cordonnet spécial) No. 3 and D·M·C Pearl  
cotton (Coton perlé) No. 5.

(See explanatory details, figs. 22, 38 and 63.)

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Border — Do the framing of the squares over 4 threads of the stuff and leave 56 vertical threads between the figures.

In the inside, draw out each way three times 8 threads and leave twice 8 threads.

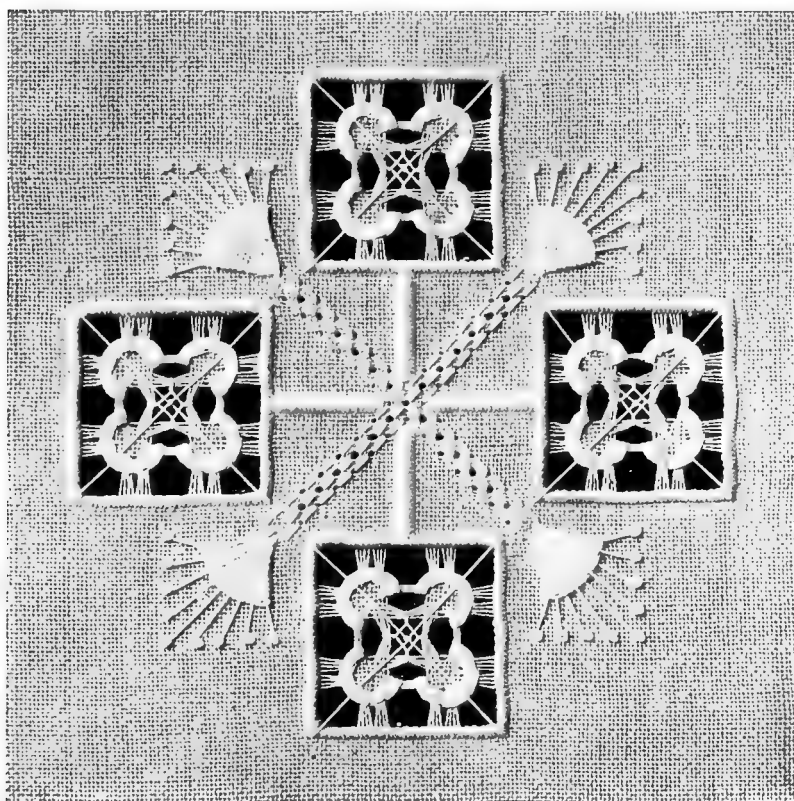
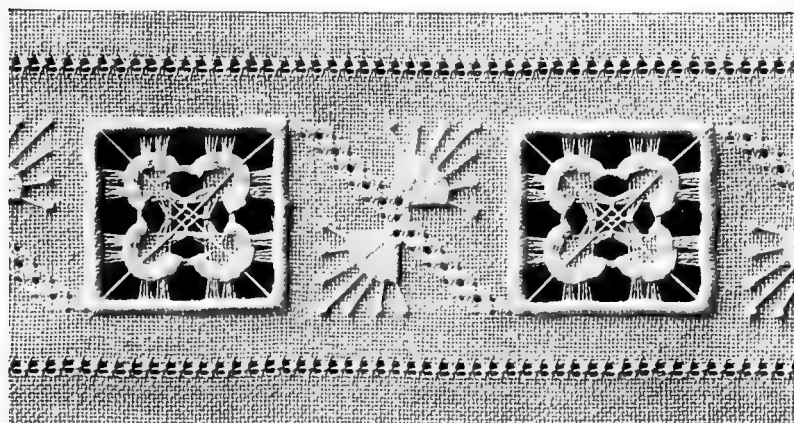
Leave 12 threads of the stuff above and below, draw out 3 threads for the narrow insertions, the clusters of which consist of 4 threads.

Square figures — Work the framing of the squares over 3 threads of the stuff with D·M·C Pearl cotton (Coton perlé) No. 5; leave an interval of 8 threads between the squares.

Do the work with D·M·C Special crochet cotton (Cordonnet spécial) No. 3, excepting the parts in darning stitch which are to be done in D·M·C Pearl cotton (Coton perlé) No. 5.

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# DRAWN THREAD WORK -- 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme  
MULHOUSE-BELFORT-PARIS

## Directions for working the pattern on Plate XIX:

Big ground for carpet, bed- and cradle-spreads, &c.,  
worked on coarse linen with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 1 and D·M·C Pearl  
cotton (Coton perlé) Nos. 1 and 3 and D·M·C Special stranded  
cotton (Mouliné spécial) No. 25.

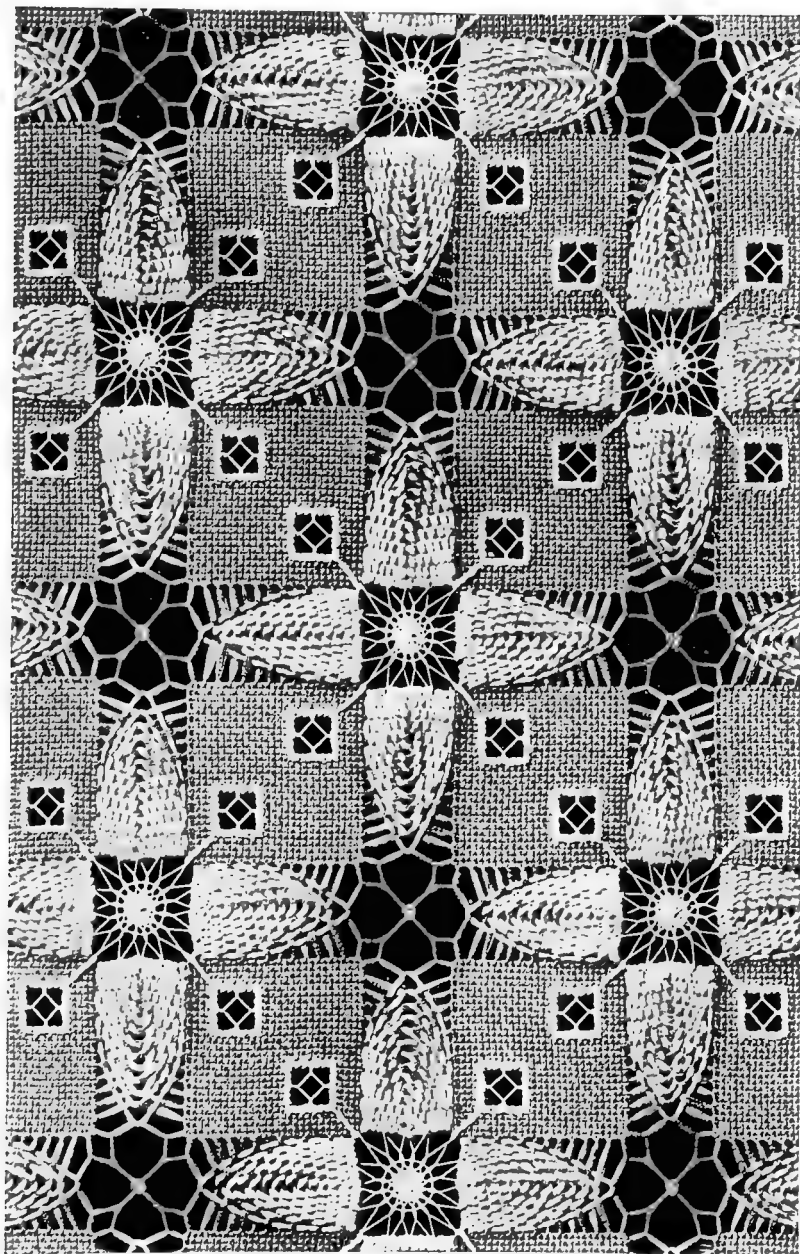
(See explanatory details, figs. 87, 88 and 89.)

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Draw out 14 threads for the large openwork parts and leave  
28 threads for the linen squares, the edges of which are finished  
off with D·M·C Special stranded cotton (Mouliné spécial) No. 25,  
with stitches over 2 quadruple threads.

Work the edge of the little squares, for which you cut 6  
threads inside both ways, in plaited stitch with D·M·C Pearl  
cotton (Coton perlé) No. 3, over a quadruple thread. Do the  
leaves in darning stitch with D·M·C Pearl cotton (Coton perlé)  
No. 1, the spiders in the middle of the figures and the isolated  
loop stitches with D·M·C Special crochet cotton (Cordonnet  
spécial) No. 1, and the intermediate figures with 10 strands of  
D·M·C Special stranded cotton (Mouliné spécial) No. 25 in the  
same shade as the stuff.

DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

**DOLLFUS-MIEG & C<sup>ie</sup>**, Société anonyme

MULHOUSE-BELFORT-PARIS

**Directions for working the pattern  
on Plate XX:**

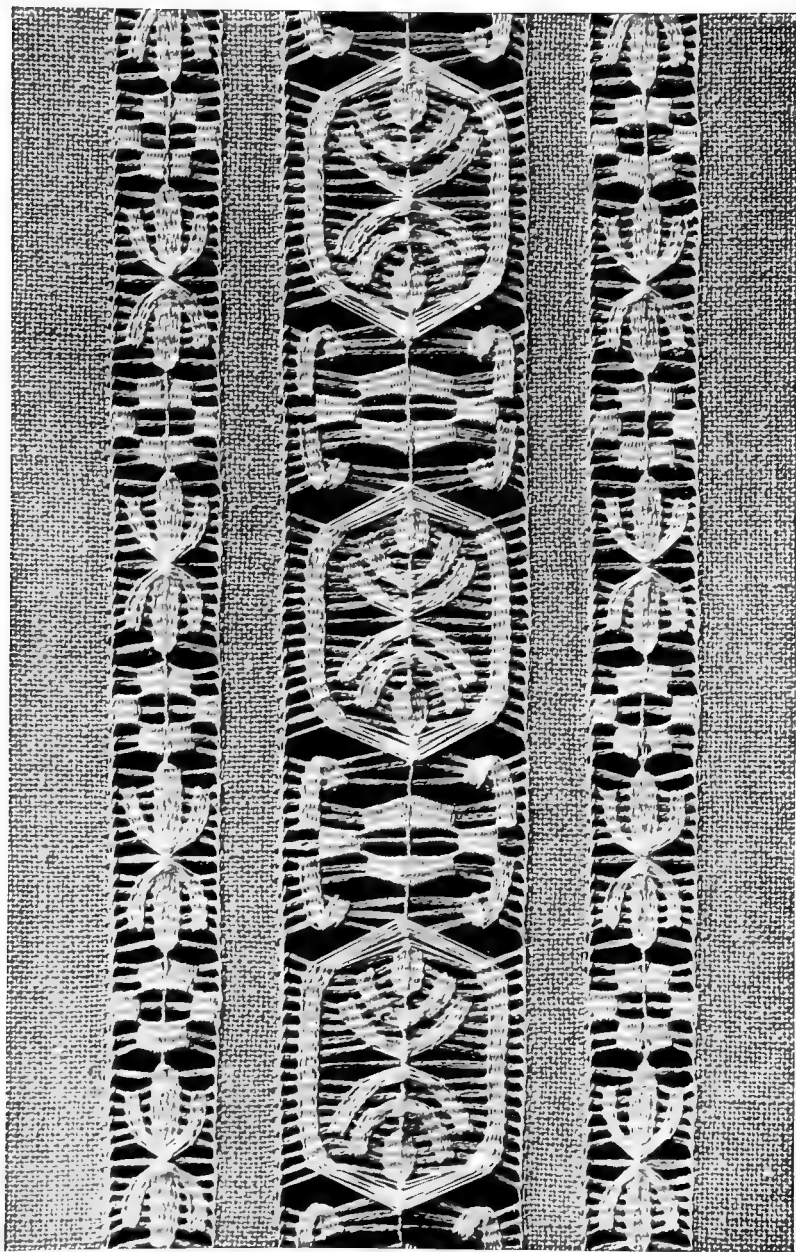
Triple border for table and bed-linen, worked on  
linen of medium coarseness with D·M·C Special crochet cotton  
(Cordonnet spécial) No. 40.  
(See explanatory details, figs. 35 and 38.)

Draw out 50 threads of the stuff for the wide insertion and 23 for the two narrow insertions leaving five times 13 stitches between each.

Finish off the edges with button-hole stitches connecting clusters of 3 threads each.

Do the whole of the work with D·M·C Special crochet cotton (Cordonnet spécial) No. 40.

DRAWN THREAD WORK — 1st Series



For working, use the **D·M·C Cotton** and **Flax threads**

DOLLFUS-MIEG & C<sup>ie</sup>, Société anonyme

MULHOUSE-BELFORT-PARIS





## D·M·C LIBRARY

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In the endeavour to develop the taste for fancy needlework and to make better known the use of the numerous articles made especially for sewing, embroidery, crochet work, knitting, &c., by the Société anonyme DOLLFUS-MIEG & C<sup>ie</sup>, the Company has published a series of works, which together form a complete library of information dealing with every known kind of needlework.

Although these publications surpass all that has ever been done in this way before — by their artistic value, the choice of the designs, and the attention applied to their execution — yet, they are sold at a price quite inferior to their real value. They could not have been produced at such favorable prices, had it not been for the numerous editions published and the aim they are intended to serve.

Each album is edited in several languages and is composed of a series of unpublished and much varied designs accompanied by explanatory texts.

Ladies who do not find in our assortment the languages with which they are acquainted, will nevertheless be able to use successfully the albums of the D·M·C Library. Owing to the clearness as well as the perfection of the designs, the text becomes a secondary question and it will always be easy to execute most of the patterns shown in these albums without having need of the text.

Further on will be found a description of these publications, which can be obtained of booksellers, mercers and at needlework dépôts or direct from the COMPTOIR ALSACIEN DE BRODERIE, anc<sup>t</sup> TH. DE DILLMONT, MULHOUSE (France).

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# List of the publications

OF THE

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- \* **Encyclopedia of Needlework.** A handsome volume in-16<sup>mo</sup> of about 800 pages, illustrated by 1107 engravings and 13 coloured plates. English binding. Gilt top.
- \* **The ABC of sewing.** Pamphlet in-8°, 12 pages of text, 23 explanatory illustrations and a plate of letters.
- \* **The ABC of knitting.** Pamphlet in-8°, 16 pages of text, 17 explanatory illustrations.

**Albums for Cross Stitch Embroidery, 1st, 2nd and 3rd Series (Albums de Broderies au Point de Croix).** 1st Series: 32 plates. 2nd Series: 40 plates with coloured designs. 3rd Series: 40 plates. In-4°.

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- \* **Cross Stitch · New Designs, 2nd, 3rd and 4th Series.** Three albums in large octavo, each containing 20 coloured plates.
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- \* **Marking Stitch, 2nd, 3rd and 4th Series.** Three albums in-8° each containing 16 coloured plates.

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(\*) The publications marked with an asterisk (\*) are edited in English.

- The Embroiderer's Alphabet.** An album in-8°, containing 82 coloured plates composed of alphabets, monograms and patterns for counted stitch embroideries, followed by 10 plates of monograms and scallops with tracings for white embroidery.
- \* The same album is also edited in-16<sup>mo</sup>.
- \* **Monograms and Alphabets for combination.** Album in-8°, 31 plates of alphabets for combination and monograms.
- Alphabets and Monograms, Ist Series (Alphabets et Monogrammes).** Album in-4°, 60 plates with explanatory text.
- \* **Alphabets and Monograms, IInd Series.** Album in large octavo, containing 17 plates and an explanatory text.
- Motifs for Embroideries, Ist and \* IInd Series (Motifs pour Broderies).** Two albums in-8°, each containing 32 coloured plates, composed of various designs for tapestry and embroidery.
- \* **Motifs for Embroideries, IIIrd and IVth Series.** Two albums in large octavo, each containing 20 coloured plates of various designs.
- \* **Motifs for Embroideries, Vth Series.** Album in large octavo, 15 coloured plates, a text and a series of drawings.
- \* **Motifs for Embroideries, 6th Series.** Album in-8°, containing 16 coloured plates, composed of various designs in modern style.
- \* **Colbert Embroideries.** Album in large octavo, 16 plates printed in colour and a series of drawings.
- \* **Czecho-Slovakian Embroideries.** Album in large octavo, 20 plates printed in colour and a series of drawings.
- \* **Jugoslavian Embroideries, Ist and IInd Series.** Two albums in large octavo, each containing 20 plates printed in colour.
- \* **Turkish Embroideries.** Album in large octavo, 24 plates printed in colour, a text and a series of drawings.
- \* **Bulgarian Embroideries.** Album in large octavo, 16 plates printed in colour, consisting of 88 patterns.

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(\*) The publications marked with an asterisk (\*) are edited in English.

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- \* **Assisi Embroideries.** Album in-4°, containing 24 plates printed in colour and a text with explanatory figures.
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- \* **Irish Crochet Lace.** Album in large octavo, 52 pages of text, 7 plates of patterns and tracings on linen.
- Crochet Work, Ist and IInd Series (Le Crochet).** Ist Series: 8 plates composed of 64 patterns and explanatory text. IInd Series: 8 plates composed of 57 patterns and explanatory text. In-4°.
- \* **Crochet Work, IIIrd Series.** Album in large octavo, containing 13 plates, 70 pages of explanatory text and numerous figures.
- \* **Crochet Work, IVth Series.** Album in large octavo, containing 11 plates composed of 57 patterns and 65 pages of text.
- \* **Crochet Work, Vth Series (Coarse crochet).** Album in-4°, 9 principal plates, 13 supplementary plates and text.
- \* **Crochet Work, VIth Series.** Album in-8°, 8 plates composed of 60 models of lace edgings and narrow insertions.
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- \* **Knitting, IIIrd Series.** Album in-8°, containing 12 plates composed of 46 knitting patterns accompanied by 56 pages of text.

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(\*) The publications marked with an asterisk (\*) are edited in English.

- \* **Knitting, IVth Series.** Album in-8°, containing 51 patterns, with explanatory text. Additional leaflets showing finished models.
- French Net Work (Le Filet-Richelieu).** Album in-4°, 30 plates containing 171 patterns with explanatory text.
- \* **Embroidery on Net (The Net Work), Ist Series.** 26 pages of text and 20 plates with various patterns. In-8°.
- \* **Embroidery on Net, IInd Series.** Album in-4°, containing 59 models, a detailed text and explanatory figures.
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- « Macramé » (Le Macramé).** Album containing 32 plates, composed of 188 patterns with explanatory text. In-4°.
- \* **Knotted Fringes.** Album in-4°, containing upon 20 plates 20 patterns and a text with explanatory figures.
- \* **Hardanger Embroideries, Ist Series.** Album in large octavo, containing 36 plates and a text with explanatory figures.
- \* **Hardanger Embroideries, IInd Series.** Album in large octavo, containing 25 plates and a text with explanatory figures.
- \* **Openwork Embroideries.** Album in large octavo, composed of 48 patterns and 10 pages of text.
- \* **Drawn thread Work, Ist Series.** Album in-8°, containing 50 pages of text with explanatory figures and 20 plates of patterns.
- \* **Drawn thread Work, IInd Series.** Album in-8°, consisting of 11 pages of text with explanatory figures and 32 plates of patterns.
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- \* **Embroidery on Tulle, Ist Series.** Album in large octavo, containing 24 plates, 8 coloured, and an explanatory text.
- Motifs for Coptic Embroidery, Ist, IInd and IIIrd Parts (Motifs de Broderie copte).** Each Part is composed of 30 plates, one coloured, with explanatory text. In-4°.
- Pillow Laces, Ist and IInd Series (Les Dentelles aux Fuseaux).** Ist Series, octavo volume, containing 184 pages of text, 8 plates with patterns of laces, and 55 tracings. — IInd Series, album in large octavo, containing 58 pages of text, 18 plates with 25 patterns, and 66 tracings.
- \* **Needle-made Laces, Ist Series.** Album in large octavo, containing 15 plates, a series of patterns, and a text with explanatory figures.
- Point Lace (La Dentelle Renaissance).** Album in-8°, containing 76 pages of text with explanatory figures, 10 plates without text and 10 patterns.
- \* **Teneriffe Lace Work.** Album in-8°, of 20 plates of patterns and a text with explanatory figures.
- \* **New Patterns in Old Style.** Work composed of 12 plates, accompanied by an explanatory text and figures. In-4°.
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- Works of various kinds (Recueil d'ouvrages divers).** Album in-4°, containing 242 engravings with explanatory text.

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(\*) The publications marked with an asterisk (\*) are edited in English.

List of special articles

# IN COTTON, LINEN AND SILK

intended for embroidery,  
sewing, knitting, crochet and for all kinds of needlework in general,  
manufactured and put on sale under the trade mark

## D·M·C

**Cotton:** 6 cord Alsatian sewing cottons (Fils d'Alsace). — 6 cord cotton Lace Thread (Fil à dentelles 6 brins). — 3 cord Alsatian sewing cotton (Demi-Alsace). — 2 cord Alsatian sewing cotton (Tiers-Alsace). — Bell mark cotton (Fil à la cloche). — Sewing and tacking cottons, bell mark (Cotons à coudre et à bâtir à la cloche). — Special Threads for sewing machines (Fils spéciaux pour machines à coudre). — Alsa. — Embroidery Twist (Retors à broder). — Embroidery cotton (Coton à broder). — Embroidery cottons, special quality (Cotons à broder, qualité spéciale). — Pearl cottons (Cotons perlés). — Shaded pearl cotton (Perlé ombré). — Special stranded cotton (Coton mouliné spécial). — Special shaded stranded cotton (Mouliné spécial ombré). — Floss crochet (Crochet floche). — Machine Embroidery cotton, special quality (Coton à broder pour machines, qualité spéciale). — Marking cotton (Coton à marquer). — Marking cottons, special quality (Cotons à marquer, qualité spéciale). — Knitting cotton (Fil à pointer). — Crochet cotton 6 cord (Cordonnet 6 fils). — Crochet cottons 6 cord, special quality (Cordonnets 6 fils, qualité spéciale). — Crochet cotton, bell mark (Cordonnet à la cloche). — Silky Cotton for fine Hosiery (Soie de coton pour bonneterie fine). — Special Twist for fine Hosiery (Retors spécial pour bonneterie fine). — Crochet cotton (Coton pour crochet). — Knitting Twist (Retors pour tricot). — Knitting cotton, special quality (Coton à tricoter, qualité spéciale). — Knitting cottons, bell mark (Retors pour mercerie). — Knitting cotton, bell mark, special quality (Retors spécial pour mercerie). — Alsatia. — Darning cottons (Cotons à repriser). — Darning cottons, special quality (Repriser spécial). — Superfine Darning cotton (Repriser superfine). — Stranded Darning cottons 8 threads (Cotons moulinés 8 fils). — Alsatian Twist, special quality (Retors d'Alsace, qualité spéciale). — Alsatian Cordonnet, special quality (Cordonnet d'Alsace, qualité spéciale). — Superfine Braid (Lacet superfine d'Alsace). — Cotton Braid first quality (Lacet-Coton, première qualité).

**Flax Thread:** Floss Flax or Flourishing Thread (Lin floche). — Flax Thread for knitting and crochet (Lin pour tricoter et crocheter). — Flax Lace Thread (Lin pour dentelles).

**Pure Silk:** Persian Silk (Soie de Perse).

**Rayon:** Rayon for embroidery (Rayonne à broder).

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They can be obtained at the drapers', needlework shops, &c.; however, the variety of articles bearing the D·M·C trade mark is so great that it is impossible, even for the best furnished shops, to keep them all in stock.

Nevertheless, merchants in touch with the manufacturers, the Société anonyme DOLLFUS-MIEG & C<sup>ie</sup>, or their agents being able to procure any of these articles, even in fairly small quantities, consumers can always be supplied through them with what they require.

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